

श्रीमदाचार्यदण्डिविरचितः काव्यादर्शः

KĀVYĀDARŚA OF DAṆḌIN

SANSKRIT TEXT AND ENGLISH TRANSLATION

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अनुक्रमणिका

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PREFACE

→ The circumstances under which I was led, almost in spite of myself, to undertake an edition of Daṇḍin's Kāvyaṅdarśa are detailed in the Preface to the "Bombay Sanskrit Series" edition of that work (1919-1924). The English Translation of the Kāvyaṅdarśa, now offered in this form, was originally intended for inclusion in that edition; but it could not be included there. However, there existed a demand for it not only amongst University students who often have to study this text for Higher Examinations; but also amongst the world of Sanskritists generally, many of whom, although not professed students of Sanskrit Poetics, have occasions, more than once, to refer to so early and primitive a writer as Daṇḍin, and who would accordingly like to be spared the trouble of determining the exact context and the technical outlook of the few stanzas in the body of the treatise that alone, and from an altogether different point of view, might interest them for the moment. To such scholars a dependable translation is always a great help. There need be nothing original in a mere translation. But translation imposes upon its author the uncompromising necessity to understand the original. The commentator or the annotator might ignore a passage under the cover of one of the several handy formulas like—शेषे दुग्गमम्, अति-रोहितार्थमन्यत्, or इति निगदव्याख्यातो ग्रन्थः— or better still, he might preserve a discreet silence. The teacher's *ultima ratio* is furnished by—

वान्यतां समयोतीतः स्फुटमग्रे भविष्यति ।

इति पाठयतां ग्रन्थे काठिन्यं कुत्र वर्तताम् ॥

—But the translator, if worthy of his salt, has to reproduce in another language all the ideas and implications of his original, and he cannot afford to

ignore, much less to misunderstand, even a single word of his text. His only temptation is to substitute for some uncertain word of the original a word in the other language which is equally uncertain (where it is not positively misleading). This propensity has brought down upon the translator the terrible rebuke contained in the Italian equation of *Traduttore, Traditore* (Translator, Traitor). But I cannot of course claim to be my own judge upon a charge of High Treason. I can only disclaim conscious or deliberate intentions that way.

Boehtlingk's German Translation of 1890 is, as far as I know, the only other translation of the *Kāvya-darśa* in an European language that has hitherto been attempted. Except in a few passages here and there, and except in the case of those elaborate word-plays that Daṇḍin gives us in *Parichchheda* iii, the translation offers no unusual difficulties. Daṇḍin is a clear and vigorous writer, and his very simplicity of treatment (especially as regards his numerous divisions and sub-divisions within a figure of speech) may easily prejudice the reader, who is taught to expect something elaborately—and even exaggeratingly—subtle and scientific in a treatise on Sanskrit *Alaṃkāraśāstra*. But Daṇḍin's fault in this case—if fault it can at all be called—is his having lived at a much too early stage in the evolution of the Indian theory of poetry. Only *Bhāmaha* can possibly—but only possibly—dispute Daṇḍin's claim to be the very earliest of individual writers on *Alaṃkāra* (as different from the *Nāṭya*) whose works are now extant. And these early writers, we must never forget, were composing mainly a simple hand-book for the aspiring poet, and not an elaborate treatise for the learned critic. Compare in this connection the concluding stanzas of the several *Parichchhedas*.

The text chosen for translation is in the main the one adopted for the edition in the Bombay Sanskrit Series, which was based upon a collation of all the

Mss. of the text and of the commentaries that were available to me. They number more than twelve, including a Palm-leaf Ms from the Pattan Bhandar bearing a date of Samvat 190, which probably stands for either 1090 or 1190. There is another Palm-leaf Ms. in the Jaisalmir Bhandar, (of which only variants were made available to me through the courtesy of Divan Bahadur Paunaskar,) which perhaps is the oldest extant Ms. of the *Kāvyaḍarśa*; and as these readings were not in the B. S. S. edition available to me from the very first, in the present translation I was lead, on their basis, to deviate in part from the readings there adopted. Premachandra's *editio princeps* of A. D. 1863 admitted certain spurious stanzas in the text, and with a view not to depart from the numbering of that edition, I have retained them in the text, but enclosed them within square brackets. The Madras edition of M. Rangacharya (1910) splits the third Parichchheda of the regular edition into two Parichchhēdas, and gives also four extra stanzas. Although these stanzas are rejected in the B. S. S. edition, I thought it useful, in a translation, not to drop them out altogether, and have accordingly inserted them at their regular places, enclosed within square brackets and marked by an asterisk. The fourth Parichchheda has not however been shown as separate. By reason of these modifications in text and also for facility of reference I thought it necessary to print the text of the *Kāvyaḍarśa* all by itself and prefix it to the translation. For explanations of difficult passages a reference is made to the annotations in the B. S. S. edition, where also will be found an index to the Sanskrit stanzas. It was also not thought necessary to summarize for the benefit of the readers of this translation the main conclusions sought to be established by us in that same edition as regards Daṇḍin's date and works, as also the position that the present treatise occupies in the evolution of the Sanskrit *Alaṅkāraśāstra*. Room is however found in this edition for an index of technical terms used in the

treatise (other than those occurring only in the illustrations), along with their English equivalents. The index is mainly based upon that of Bœhtlingk.

The first two Parichchhedas of the present translation had to be issued in advance for the benefit of University students. The immediate demand being thereby somewhat appeased, the translator was led, owing to other more pressing engagements, to postpone from day to day the completion of the entire translation. He was fortunate, however, to secure an inexorable monitor in the Manager of the Oriental Book-Supplying Agency, Poona, to whom—now that the work has at last been concluded—it is meet that he should offer his thanks. Finally, it only remains to say that as the present edition was more than half exhausted even before it was completely issued, and as a new edition is therefore likely to be required before very long, I shall be grateful to readers and critics for all inaccuracies detected and for improvements suggested in both the Text as well as the English Translation.

BELVAKUŔJA, POONA,
31st March 1924.

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S. K. BELVALKAR

अथ श्रीमदाचायेदण्डिनः कृतौ काव्यादर्शे ॥

प्रथमः परिच्छेदः

चतुर्मुखमुखाम्भोजवनहसवधूर्मम् ।

मानसे रमता दीर्घं सर्वशुक्ला सरस्वती ॥ १ ॥

पूर्वशाखाणि सहस्रं प्रयोगानुपलक्ष्य च ।

यथासामर्थ्यमस्माभिः श्रियत काव्यलक्षणम् ॥ २ ॥

इह शिष्टानुशिष्टानां शिष्टानामपि सर्वथा ।

वाचामेव प्रसादेन लोकयानां प्रवर्तते ॥ ३ ॥

इदमन्वतम कृत्स्नं जायेत भुवनत्रयम् ।

यदि शब्दाङ्गं ज्योतिराससारान्न दीप्यते ॥ ४ ॥

आदिराजयशोविम्बमादर्शं प्राप्य बाह्वयम् ।

तेषामसन्निधानेऽपि न स्वयं पश्य नश्यति ॥ ५ ॥

गौर्गौ कामदुग्धा सम्यक्प्रयुक्ता स्मर्यते पुष्टौ ।

दुग्धयुक्ता पुनर्गात्रं प्रयोक्तुं सेव शसति ॥ ६ ॥

तदल्पमपि नोपेक्ष्य काव्ये दुष्टं कथंचन ।

स्याद्वपुः सुन्दरमपि श्वित्रेणैकेन दुर्मगम् ॥ ७ ॥

गुणदोषानशास्त्रं कथं विभजते नर ।

किमन्धस्याधिकारोस्ति रूपभेदोपलब्धिषु ॥ ८ ॥

अतः प्रजानां व्युत्पत्तिमभिसंधाय सूरय ।

वाचा विचित्रमार्गाणां निबन्धुः क्रियाधिधिम् ॥ ९ ॥

तैः शरीरं च काव्यानामलकाराश्च दर्शिताः ।

शरीरं तावदिष्टार्थव्यवच्छिन्ना पदावली ॥ १० ॥

पद्यं गद्यं च मिश्रं च तत् त्रिधैव व्यपेक्षितम् ।

पद्यं चतुष्पदी तच्च वृत्तं जातिरिति द्विधा ॥ ११ ॥

छन्दोविचित्या सकलस्तत्प्रबन्धो निदर्शितः ।

सा विद्या नैर्विविक्षुणा गम्भीरा काव्यसागरम् ॥ १२ ॥

निलयमस्पृष्टशैथिल्यमल्पप्राणाक्षरोत्तरम् ।
 शिथिलं मालतीमाला लोलालिकलिला यथा ॥ ४३ ॥
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 चाय चान्द्रमसं, मीरु विम्यं पश्यैतदम्बरे ।
 मन्मनो मन्मथाकान्तं निर्दयं हन्तुमुद्यतम् ॥ ५७ ॥

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योर्यस्तेनातिहृष्यन्ति चिदग्धा नेतरे यथा ॥ ८९ ॥

देवधिष्यमिवाराध्यमद्यप्रभृति नो गृहम् ।
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अल्पं निर्मितमाकाशमनालोच्येव वेधसा ।
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इदमत्युक्तिरित्युक्तमेतद्गौडोपलालितम् ।
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उत्सङ्गशयन सख्याः स्तनन, गौरव क्लृप्तः ।
इतीह गर्भिणीधर्मा बहवोन्यत्र दर्शिताः ॥ ९९ ॥

तदेतत् काव्यसर्वस्वं समाधिर्नाम यो गुणः ।
कविसार्थः समग्रोपि तमेकमुपजीवति ॥ १०० ॥

इति मार्गद्वयं भिन्न तत्स्वरूपनिरूपणात् ।
तद्भेदास्तु न शक्यन्ते यस्तु प्रतिकचि स्थिताः ॥ १०१ ॥

शुद्धीशुद्धादीनां मायुर्यस्यान्तर महत् ।
अथापि न वदाम्यात् सरस्वत्यापि शक्यते ॥ १०२ ॥

नैसर्गिकी च प्रतिभा श्रुतं च बहुनिर्भलम् ।
अमन्दध्यामियोगोस्याः कारणं काव्यसंपदः ॥ १०३ ॥

न विद्यते यद्यपि पूर्ववासना-
गुणानुबन्धि प्रतिभानमद्भुतम् ।
श्रुतेन यत्नेन च वागुपासिता
धुष करोत्येव कमप्यनुग्रहम् ॥ १०४ ॥

तदस्ततन्द्रैरनिशं सरस्वती
क्रमादुपास्या खलु कीर्तिमीप्सुभिः ।
कृशे कवित्वेपि जनाः कृतधमा
विदग्धगोष्ठीषु विहर्तुमीशते ॥ १०५ ॥

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प्रथमः परिच्छेदः ।

काव्यादर्शे द्वितीयः परिच्छेदः

काव्यशोभाकरान् धर्मानलकारान् प्रचक्षते ।
ते चाद्यापि विकल्प्यन्ते कस्तान् कात्स्न्येन वक्ष्यति ॥ १ ॥

किंतु योज विकल्पानां पृथाचार्ये प्रदर्शितम् ।
तदेव प्रतिसस्कर्तुमयमस्मत्परिश्रम ॥ २ ॥

काश्चिन्मार्गविभागार्थमुक्ताः प्रागप्यलक्षितः ।
साधारणमलंकारजातमन्यत् प्रदर्श्यते ॥ ३ ॥

स्वभावाख्यानसुपमा रूपक दीपकावृत्ती ।
आक्षेपोर्यान्तरन्यासो व्यतिरेको विभाषणा ॥ ४ ॥

समासातिशयोक्तेः हेतुः सूत्रो लघः प्र३५ ।
प्रेयो रसवद्दर्जस्वि पर्यायोक्त समाहितम् ॥ ५ ॥

उदात्तापह्नुतिमिष्टविशेषास्तुव्ययोगिता ।

विशेषास्तुतस्तोत्रे व्याजस्तुतिनिदर्शने ॥ ६ ॥

सहोक्तिः परिवृत्त्याशीः संकीर्णमथ भाविकम् ।
 इति वाचामलंकारा दर्शिता पूर्वसूरिभि ॥ ७ ॥
 नानावस्त्वं पदार्थानां रूप साक्षाद्विवृण्वती ।
 स्वभावोक्तिश्च जातिश्चेत्याद्या सालंकृतिर्यथा ॥ ८ ॥
 तुण्डैराताम्रकुटिलैः पक्षैर्हरितकोमलैः ।
 त्रिवर्णैराजिभिः कण्ठैरेते मञ्जुगिरः शुकाः ॥ ९ ॥
 कलकणितगर्भेण कण्ठेनाघूर्णितेक्षणः ।
 पाराधतः परिक्षिप्य रिरंसुञ्चुस्त्विति प्रियाम् ॥ १० ॥
 यधनभङ्गेषु रोमाञ्चं कुर्वन् मनासि निर्वृतिम् ।
 नेत्रे चामीलयन्नेप प्रियास्पर्शः प्रवर्तते ॥ ११ ॥
 कण्ठेफालः करस्थेन कपालेनेन्दुशेखरः ।
 जटाभिः क्षिग्धताम्राभिराधिरासोद्दृष्टपद्मजः ॥ १२ ॥
 जातिक्रियागुणद्रव्यस्वभावाख्यानमीदृशम् ।
 शालेष्यस्यैव साम्राज्यं कान्येय्येतदीप्सितम् ॥ १३ ॥
 यथाकथंचित् सादृश्यं यत्रोद्भूतं प्रतीयते ।
 उपमा नाम सा तस्याः प्रपञ्चाय प्रदर्श्यते ॥ १४ ॥
 अभ्रमोरुहमिवाताम्रं मुग्धे करतलं तथ ।
 इति धर्मापमा साक्षात् तुल्यधर्मनिदर्शनात् ॥ १५ ॥
 राजीयमिव ते वस्त्रं नेत्रे नीलोत्पले इव ।
 इयं प्रतीयमानकधर्मा यस्तूपमैव सा ॥ १६ ॥
 त्वद्दाननमियोन्निद्रमरविन्दमभूदिति ।
 सा प्रसिद्धिविपर्यासाद्विपर्यासोपमेप्यते ॥ १७ ॥
 तयाननमिवाम्भोजमम्भोजमिव ते मुखम् ।
 इत्यन्योन्योपमा सेयमन्योन्यात्कर्पशंसिनी ॥ १८ ॥
 त्वन्मुख कमलेनैव तुल्यं नान्येन केनचित् ।
 इत्यन्यसाम्यध्यावृत्तेरियं सा नियमोपमा ॥ १९ ॥
 पद्मं तावत् तवान्वेति मुपमन्यच्च तादृशम् ।
 अस्ति चेदस्तु तत्कारात्यसावनियमोपमा ॥ २० ॥
 समशयोपमाप्यस्ति न कान्यैव मुग्धं तथ ।
 ह्लादनार्थेन चान्वेति कर्मण्यन्दुमितीदृशी ॥ २१ ॥

त्वय्येव त्वन्मुखं दृष्टं दृश्यते दिवि चन्द्रमाः ।
 इत्येव भिदा नान्येत्यसावतिशयोपमा ॥ २२ ॥
 मय्येवास्या मुखध्रीरित्यलमिन्दोर्विकत्यनैः ।
 पद्मेपि सा यदस्त्येवेत्यसाद्युत्प्रेक्षितोपमा ॥ २३ ॥
 यदि किञ्चिद्भवेत् पद्मसुन्दु विभ्रान्तलोचनम् ।
 तत् ते मुखधियं घत्तामित्यसावद्भुतोपमा ॥ २४ ॥
 शशीत्युत्प्रेक्ष्य तन्मदगि त्वन्मुखं त्वन्मुखोशया ।
 इन्दुमप्यनुधाचामीत्येवा मोहोपमा मता ॥ २५ ॥
 किं पद्ममन्तर्भ्रान्तालि किं ते लोलेक्षणं मुखम् ।
 मम दोलायते चित्तमितीयं संशयोपमा ॥ २६ ॥
 न पद्मस्येन्दुनिग्राह्यस्येन्दुलज्जाकरी द्युतिः ।
 अतस्त्यन्मुखमेवेदमित्यसौ निर्णयोपमा ॥ २७ ॥
 शिशिरांशुप्रतिवृन्धि धीमत् सुरभिगन्धि च ।
 अम्भोजमिध ते वक्त्रमिति श्लेषोपमा स्मृता ॥ २८ ॥
 सरूपशब्दवाच्यत्वान् सा समानोपमा यथा ।
 बालेयोद्यानमालेयं सालकाननशोभिनी ॥ २९ ॥
 पद्मं बहुजञ्चन्द्रः क्षयी ताभ्यां तयाननम् ।
 समानमपि सोमसेकमिति निन्दोपमा स्मृता ॥ ३० ॥
 ब्रह्मणोप्युद्भवः पद्मञ्चन्द्रः शम्भुशिरोधृतः ।
 तौ तुल्यौ त्वन्मुखेनेति सा प्रशंसोपमोच्यते ॥ ३१ ॥
 चन्द्रेण त्वन्मुखं तुल्यमित्याचिर्यासु मे मनः ।
 स गुणो वास्तु दोषो वेत्याचिरग्यासोपमां विदुः ॥ ३२ ॥
 शतपत्रं शरच्चन्द्रस्त्वदाननमिति त्रयम् ।
 परस्परविरोधीति सा विरोधोपमा मता ॥ ३३ ॥
 न जातु शकिरिन्दोस्ते मुखेन प्रतिगर्जितुम् ।
 कलङ्किनो जडस्येति प्रतिषेधोपमैव सा ॥ ३४ ॥
 भृगोक्षणाङ्गं ते वक्त्रं भृगोर्वाहितः शशी ।
 तथापि सन्न यथासौ नोत्कर्षेति चट्टपमा ॥ ३५ ॥
 न पद्मं मुखमेवेद् न भृङ्गां चक्षुषी इमे ।
 इति विस्पष्टसादृश्यात् तत्पार्याणोपमैव सा ॥ ३६ ॥
 चन्द्रारविन्दयोः कदयामतिक्रम्य मुखं तव ।
 आत्मनैवाभवत् तुल्यमित्यसाधारणोपमा ॥ ३७ ॥

सर्वपद्मप्रभासारः समाहृत इव कश्चित् ।
 त्वदाननं विभातीति तामभूतोपमां विदुः ॥ ३८ ॥
 चन्द्रविन्वादिष्वपि चन्द्रनादिष्वपि पावकः ।
 परुषा चागितो चपत्रादित्यसंभगवितोपमा ॥ ३९ ॥
 चन्द्रनोदकचन्द्रांगुचन्द्रकान्तादिशीतलः ।
 स्पर्शस्तवेत्यतिशयं प्रथयन्ती वहपमा ॥ ४० ॥
 इन्दुविन्वादियोत्कीर्णं पद्मगर्भादिवोन्दृतम् ।
 तथ तन्वङ्गि चदनमित्यसौ चिक्रियोपमा ॥ ४१ ॥
 पूष्ण्यातप इवाह्नीव पूषा ध्योम्नीव चास्तरः ।
 चिक्रमस्त्वय्यधालुक्ष्मीमिति मालोपमाक्रमः ॥ ४२ ॥
 वाक्यार्थेनैव धान्यार्थः कोपि यदुपमीयते ।
 एकानेकेवशब्दत्वात् सा चाक्यार्थोपमा द्विधा ॥ ४३ ॥
 त्वदाननमधीराक्षमाचिर्दशनक्षीधिति ।
 भ्रमद्रुक्कमिवालस्यकेसरं भाति पङ्कजम् ॥ ४४ ॥
 नलिन्या इव तन्वङ्ग्यास्तस्याः पद्ममिवाननम् ।
 मया मधुवतेनेव पायं पायमरुम्यतु ॥ ४५ ॥
 वस्तु किंचिदुपन्यस्य न्यसनं तत्सधर्मणः ।
 साम्यप्रतीतिरस्तीति प्रतिवस्तुपमा यथा ॥ ४६ ॥
 नैकोपि त्वादशोद्यापि जायमानेषु राजसु ।
 ननु द्वितीयो नास्त्येव पारिजातस्य पादपः ॥ ४७ ॥
 अधिकेन समीकृत्य हीनमेकक्रियाविधौ ।
 यद्बुधन्ति स्मृता सैव तुल्ययोगोपमा यथा ॥ ४८ ॥
 दिवो जागर्ति रक्षायै पुलोमारिर्भुवो भयात् ।
 असुरास्तेन हन्यन्ते सावलेपास्त्वया नृपाः ॥ ४९ ॥
 कान्त्या चन्द्रमसं धाम्ना सूर्यं धैर्येण चार्णवम् ।
 राजघ्ननुकरोपीति सैषा हेतुपमा मता ॥ ५० ॥
 न लिङ्गवचने भिन्ने न हीनाधिकतापि वा ।
 उपमादुपणायालं यत्रोद्वेगो न धर्मिताम् ॥ ५१ ॥

x स्त्रीव गच्छति पण्डितं वक्ष्येता स्त्री पुमानिव ।
 प्राणा इव प्रियोयं मे विद्या धनमिवाजिता ॥ ५२ ॥

- ० भवानिव महीपाल देवराजो विराजते ।
 अलमंशुमतः कक्षामारोढुं तेजसा नृपः ॥ ५३ ॥
 इत्येवमादि सौभाग्यं न जहात्येव जातुचित् ।
 अस्ति च कचिदुद्वेगः प्रयोगं चाग्विदां यथा ॥ ५४ ॥
 हंसीव धवलश्चन्द्रः सरांसीवामलं नभः ।
 भर्तृभक्तो भद्रः श्वेच राघोन्नो भाति मानुवत् ॥ ५५ ॥
 ईदृशं घर्ष्यते सद्भिः कारणं तत्र चिन्त्यताम् ।
 [गुणदोषविचाराय स्वयमेव मनीषिभिः ॥ ५६ ॥]
 इयद्यद्वायथाशब्दाः समाननिभसंनिभाः ।
 तुल्यसंकाशानीकाशप्रकाशप्रतिरूपकाः ॥ ५७ ॥
 प्रतिपक्षप्रतिवृद्धिप्रत्यनीकविरोधिनः ।
 सदृक्सदृशसंवादिसजातीयानुवादिनः ॥ ५८ ॥
 प्रतिविम्बप्रतिच्छन्दसरूपसमसंमिताः ।
 सलक्षणसदृक्षाभसपक्षोपमितोपमाः ॥ ५९ ॥
 कल्पदेशीयदेश्यादि प्रत्यप्रतिनिधी अपि ।
 सघर्णतुलितौ शब्दा ये चान्यूनार्थवादिनः ॥ ६० ॥
 समासश्च बहुव्रीहिः शशाङ्कवदनादिषु ।
 स्पर्धते जयति द्वेष्टि दृष्टानि प्रतिगर्जति ॥ ६१ ॥
 आक्रोशत्ययजानाति कदर्थयति निन्दति ।
 विडम्बयति संघत्ते हसतीर्षत्यसूयति ॥ ६२ ॥
 तस्य मुष्णाति सौभाग्यं तस्य कान्तिं विलुम्पति ।
 तेन सार्धं विगृह्णाति तुलां तेनाधिरोहति ॥ ६३ ॥
 तत्पदव्यां पदं धत्ते तस्य कक्षां विगाहते ।
 तमन्वेत्यनुबध्नाति तच्छीलं तद्विपेधति ॥ ६४ ॥
 तस्य चानुकरोतीति शब्दाः सादृश्यसूचकाः ।
 [उपमायामिमे प्रोक्ताः कवीनां बुद्धिसौख्यदाः ॥ ६५ ॥]

॥ इत्युपमावक्रम् ॥

उपमं च तिरोभूतभेदा रूपकमुच्यते ।
 यथा बाहुलता पाणिपक्षं चरणपल्लवः ॥ ६६ ॥
 गङ्गावत्यः पल्लवान्यासन् कुसुमानि नखार्चिषः ।

- १० याह लने यसन्तर्धास्त्य न प्रत्यक्षवारिणी ॥ ६७ ॥
 इत्येनदसमुत्तार्य समन्तं पूर्वैरूपकम् ।
 स्मितं मुग्धेन्द्रोऽज्योत्स्नेति समस्तव्यस्तरूपकम् ॥ ६८ ॥
 ताप्राहुर्लिङ्गधेनि नगदीधितिकेसरम् ।
 धियते मूर्ध्नि भूपालेभ्यश्चरणपङ्कजम् ॥ ६९ ॥
 अङ्गुल्यादी इलादित्यं पादे चारोप्य पञ्चताम् ।
 तद्योग्यस्थानधिन्यासादेतत् सफलरूपकम् ॥ ७० ॥
 भक्तस्मादेव ते चण्डि स्फुरिताघङ्गपङ्कजम् ।
 मुग्धं मुक्ताद्युच्यते घर्मात्मकणमञ्जरीः ॥ ७१ ॥
 मञ्जरीकृत्य घर्मात्मः पङ्क्याकृत्य चाधरम् ।
 नान्यथाकृतमप्रास्यमतोपययरूपकम् ॥ ७२ ॥
 घनितश्च गलद्वर्मेजलमालोद्दिनेक्षणम् ।
 विपुणोति मद्रास्यस्थामिदं यदनपङ्कजम् ॥ ७३ ॥
 अविहृत्य मुग्धाङ्गानि मुग्धेयारविन्दताम् ।
 आसीद्भ्रमितमप्रेक्ष्यमतोपयविरूपकम् ॥ ७४ ॥
 मद्राटलगण्डेन रत्ननेत्रोत्पलेन तैः ।
 मुग्धेन मुग्धः सोप्येव जनो रागमयः कृतः ॥ ७५ ॥
 एकाङ्गरूपकः चैतदेवं छिन्नभृतीत्यपि ।
 अङ्गानि रूपयन्त्यत्र योगायोगो मिदाकरी ॥ ७६ ॥
 स्मितपुष्पोज्ज्वलं लोलनेत्रभृद्भूमिदं सुरम् ।
 इति पुष्पद्विरेफाणां संगत्या युक्तरूपकम् ॥ ७७ ॥
 इदमाद्रोस्मितज्योत्स्नं स्निग्धनेत्रोत्पलं मुग्धम् ।
 इति ज्योत्स्नोत्पलायोगादुक्तं नाम रूपकम् ॥ ७८ ॥
 रूपणादङ्गितोङ्गानां रूपणारूपणाश्रयात् ।
 रूपकं विपमं नाम ललितं जायते यथा ॥ ७९ ॥
 मद्रक्तकपोलेन मन्मथस्त्वन्मुखेन्दुना ।
 नर्तितभ्रूलतेनालं मर्दितं भुवनत्रयम् ॥ ८० ॥
 हरिपादः शिरोलम्बजङ्घुकन्याजलांशुकः ।
 जयत्यसुरनिःशङ्कसुरानन्दोत्सवध्वजः ॥ ८१ ॥
 विशेषणसमग्रस्य रूपं केतोर्वदीदृशम् ।
 पादे तदर्पणादेतत् सविशेषणरूपकम् ॥ ८२ ॥
 न मीलयति पद्मानि न नमोप्यवगाहते ।

स एष च नतार्ङ्गिनां मानमङ्गाय कल्पते ॥ १८ ॥

चरन्ति चतुस्त्रयोविधैर्लोचानेषु दन्तिनः ।

चक्रपालाद्रिव जेषु कुन्दभामो गुणाय ते ॥ १९ ॥

दयामल्लाः प्रापृषेण्याभिर्दिशो जीमूतपट्टकिभिः ।

भुयश्च सुकुमाराभिनयशाद्वलराजिभिः ॥ २०० ॥

विष्णुना यिक्कमस्धेन दानयानां विमूतयः ।

कापि नोताः पुनोप्यासप्रार्नीता वेषतर्दयः ॥ २०१ ॥

इत्यादिदीपकान्युक्तान्येवं मध्यान्तयोरपि ।

याक्ययोर्दशविध्यामः कानिचित् तानि तद्यथा ॥ २०२ ॥

मृत्यन्ति निचुलोत्सङ्गे गायन्ति च कलापिनः ।

यध्नन्ति च पयोदेषु दशं हर्षाधुनभिर्णाम् ॥ २०३ ॥

मन्दो गन्धयहः क्षारो यद्विरिन्दुध जायते ।

चर्चाचन्दनपातश्च क्षारपातः प्रयामिनाम् ॥ २०४ ॥

जलं जलधरोर्दार्ढ्यं कुलं गृहशिल्पिनाम् ।

चलं च तडितां क्षाम यत्तं पुमुमधन्वनः ॥ २०५ ॥

स्वया नीलोत्पलं कर्णे स्मरेणार्द्रं शरास्तने ।

मयापि मरणे चेतस्त्रयमेतत् समं शतम् ॥ २०६ ॥

शुक्लः श्वेताचिपो पुद्गल्यः पक्षः पञ्चशरस्य सः ।

स च रागस्य रागोपि यूनां रत्युन्मयधियः ॥ २०७ ॥

इत्यादिदीपकान्येव पूर्वपूर्यन्त्यपेक्षिणी ।

याक्यमाला प्रयुक्तेति तन्मालादीपकं मतम् ॥ २०८ ॥

भुयलेपमनङ्गस्य धर्धयन्ति घलादुक्ताः ।

कशयन्ति च धर्मस्य मास्तोद्धतशक्तिराः ॥ २०९ ॥

अयलेपपदेनात्र घलादुक्तेन च ।

✓क्रिये विरुद्धे संयुक्ते तद्विरुद्धार्थदीपकम् ॥ २१० ॥

हृत्प्यामोगमाशानां गृह्णाति ज्योतिषां गणम् ।

आदत्ते चाद्य मे प्राणानसी जलधरायली ॥ २११ ॥

अनेकशब्दोपादानात् क्रियैकवात्र दीप्यते ।

यतो जलधरापत्यस्तस्माद्विरुद्धार्थदीपकम् ॥ २१२ ॥

हृद्यगन्धयहास्तुक्तास्तमालदयामलत्विपः ।

दिवि भ्रमन्ति जीमूता भुवि चैते मतङ्गजाः ॥ २१३ ॥

अथ धर्मैरभिधानामग्राणां हस्तिनामपि ।
 भ्रमणेनैव संबन्ध इति त्रिष्टयार्थदीपकम् ॥ ११४ ॥
 अनेनैव प्रकारेण शेषाणामपि दीपके ।
 विकल्पानामनुगतिर्विधातव्या विचक्षणैः ॥ ११५ ॥

॥ इति दीपकचक्रम् ॥

अर्थावृत्तिः पदावृत्तिरुभयावृत्तिरित्यपि ।
 दीपकस्थान एवेष्टमलंकारत्रयं यथा ॥ ११६ ॥
 विकसन्ति कदम्बानि स्फुटन्ति कुटजोद्गमाः ।
 उन्मीलन्ति च कन्दल्यो दलन्ति ककुभानि च ॥ ११७ ॥
 उत्कण्ठयति मेघानां माला वर्गं कलापिनाम् ।
 यूनां चोत्कण्ठयत्यथ मानसं मकरध्वजः ॥ ११८ ॥
 जित्वा विश्वं भवानत्र विहरत्ययरोधनैः ।
 विहरत्यप्सरोभिस्ते रिपुवर्गो दिवं गतः ॥ ११९ ॥
 प्रतिपेधोक्तिराक्षेपस्त्रैकाव्यापेक्षया त्रिधा ।
 अथास्य पुनराक्षेप्यभेदानन्त्यादनन्तता ॥ १२० ॥
 अनङ्गः पञ्चभिः पौषैर्विश्वं व्यजयतेपुभिः ।
 इत्यसंभाव्यमथवा विचित्रा चस्तुशक्तयः ॥ १२१ ॥
 इत्यनङ्गजयायोगयुद्धिहंतुयलादिह ।
 प्रवृत्तैश्च यदाक्षिता वृत्ताक्षेपस्तदीदृशः ॥ १२२ ॥
 कुतः कुचलयं कर्णं करोषि कलभापिणि ।
 किमपाङ्गमपर्याप्तमस्मिन् कर्मणि मन्यसे ॥ १२३ ॥
 स वर्तमानाक्षेपोयं कुर्वत्येवासितोत्पलम् ।
 कर्णं काचित् प्रियेणैवं चाटुकारेण रुच्यते ॥ १२४ ॥
 सत्यं प्रवीमि न त्वं मां द्रष्टुं बह्वम् लप्स्यसे ।
 अन्याचुम्भनसंक्रान्तलाक्षारक्तेन चक्षुषा ॥ १२५ ॥
 सोयं भविष्यदाक्षेपः प्रागेवातिमनस्विनी ।
 कदाचिदपराधोस्य भावीत्येवमरुन्ध यत् ॥ १२६ ॥
 तव तन्वाङ्गि मिथ्यैव कूटमङ्गेषु मार्दवम् ।
 यदि सत्यं मृदन्त्येव किमकाण्डे रुजन्ति माम् ॥ १२७ ॥
 धर्माक्षेपोयमाक्षिप्तमङ्गनागात्रमार्दवम् ।
 कामुकेन यदत्रैवं कर्मणा तद्विरोधिना ॥ १२८ ॥
 सुन्दरी सा ममेत्येष धिवेकः केन जायते ।

प्रभामात्रं हि तरलं दृश्यते न तदाश्रयः ॥ १२९ ॥

धर्म्याक्षेपोयमाक्षितो धर्मो धर्मं प्रमाह्वयम् ।

यनुज्ञायात्र यदपमत्याश्चर्यं चिचक्षता ॥ १३० ॥

चक्षुषी तव रज्येते स्फुरत्यधरपल्लवः ।

मुधौ च मुग्धे न तथाप्यदुष्टस्यास्ति मे भयम् ॥ १३१ ॥

स एष कारणाक्षेपः प्रधानं कारणं म्रियः ।

स्वापराधो निषिद्धोत्र यत् त्रियेण पटीयसा ॥ १३२ ॥

दूरे प्रियतमः सोयमागतो जलदागमः ।

दृष्ट्वा कुला निचुला न मृता चास्मि किं भिदम् ॥ १३३ ॥

कार्याक्षेपः स कार्यस्य मग्नस्य नियतगात् ।

तत्कारणमुपन्यस्य दारुणं जलदागमम् ॥ १३४ ॥

न चिरं मम तापाय तव यात्रा भविष्यति ।

यदि यास्यसि यातव्यमलमाशङ्कयात्र ते ॥ १३५ ॥

इत्यनुज्ञामुखेनैव कान्तस्याक्षिप्यते गतिः ।

मरणं सूचयन्त्यैव सोऽनुज्ञाक्षेप उच्यते ॥ १३६ ॥

धर्मं च यद्गु लभ्यं ते सुखं क्षेमं च वर्त्मनि ।

न च मे प्राणसंदेहस्तथापि प्रिय मा स्म गाः ॥ १३७ ॥

प्रत्याचक्ष्णया हेतून् प्रिययात्राविबन्धिनः ।

प्रभुत्वेनैव रुद्धस्तत् प्रभुत्याक्षेप ईदृशः ॥ १३८ ॥

जीविताशा बलवती धनाशा दुर्बला मम ।

गच्छ वा तिष्ठ वा कान्त स्वावस्था तु निवेदिता ॥ १३९ ॥

भसावनादुराक्षेपो यदनादरवद्वचः ।

प्रियप्रयाण रुन्धत्या प्रयुक्तमिह रक्तया ॥ १४० ॥

गच्छ गच्छसि चेत् कान्त पन्थानः सन्तु ते शिवाः ।

ममार्पि जन्म तत्रैव भूयाद्यत्र गतो भवान् ॥ १४१ ॥

इत्याशीर्वचनाक्षेपो यदाशीर्वादवर्त्मना ।

स्वावस्थां सूचयन्त्यैव कान्तयात्रा निषिध्यते ॥ १४२ ॥

यदि सत्यैव यात्रा ते, काप्यन्या गृह्यतां त्वया ।

अहमद्यैव रुद्धास्मि रन्धापेक्षेण मृत्युना ॥ १४३ ॥

इत्येष परुषाक्षेपः परुषाक्षरपूर्वकम् ।

कान्तस्याक्षिप्यते यस्मात् प्रस्थान प्रेमनिघ्नया ॥ १४४ ॥

गन्ता चेद्गच्छ तूर्णं ते कर्णे यान्ति पुरा रवाः ।

भार्तवन्धुमुद्योद्गीर्णाः प्रयाणप्रतिबन्धिनः ॥ १४५ ॥

सापिच्यक्षेप एवैय यदत्र प्रतिपिच्यते ।
 प्रियप्रयाणे साचिध्यं कुर्वत्येवातिरक्तया ॥ १४६ ॥
 गच्छेति वक्तुमिच्छामि मत्प्रिय त्वत्प्रियैषिणी ।
 निर्गच्छति मुख्याढ्याणी मा गा इति करोमि किम् ॥ १४७ ॥
 यत्नाक्षेपः स यत्नस्य कृतस्यानिर्घृष्टस्तुनि ।
 विपरीतफलोत्पत्तेरानर्थक्योपदर्शनात् ॥ १४८ ॥
 क्षणदर्शनविघ्नाय पक्षमस्पन्दाय कुप्यतः ।
 प्रेम्णाः प्रयाणं ते द्रुहि मया तस्येष्टमिष्यते ॥ १४९ ॥
 अयं परयज्ञाक्षेपो यत् प्रेमपरतन्त्रया ।
 तथा निपिच्यते यात्रान्यस्यार्थस्योपसूचनात् ॥ १५० ॥
 सहिष्ये विरहं नाथ दृष्टदृष्टाञ्जनं मम ।
 यदक्तनेत्रा कन्दर्पः ग्रहर्ता मां न पश्यति ॥ १५१ ॥
 दुष्करं जीवनोपायमुपन्यस्याचरुष्यते ।
 पत्युः प्रस्थानमित्याहुरुपायाक्षेपमीदृशम् ॥ १५२ ॥
 प्रवृत्तैष प्रयामीति धाणी यद्वभ ते मुपात् ।
 क्षयातापि त्वयेदानीं मन्दप्रेम्णा ममास्ति किम् ॥ १५३ ॥
 रोषाक्षेपोयमुद्रिक्तः नेह निर्यन्त्रितात्मना ।
 संरब्धया प्रियारब्ध प्रयाणं यद्विचार्यते ॥ १५४ ॥
 [मुग्धा कान्तस्य यात्रोक्तिभ्रवणादेव मूर्छिता ।
 बुद्ध्या घक्ति प्रियं दृष्ट्वा किं चिरेणागतो भवान् ॥ १५५ ॥]
 [इति तात्कालसंभूतमूर्च्छयाक्षिप्यते गतिः ।
 कान्तस्य कातराद्या यन्मूर्च्छाक्षेपः स ईदृशः ॥ १५६ ॥]
 नाग्रातं न कृतं कर्णे स्त्रीभिर्मधुनि नार्पितम् ।
 त्वद्वह्निषां दीर्घिकास्वेव विशीर्णं नीलमुत्पलम् ॥ १५७ ॥
 सानुक्रोशोयमाक्षेपः सानुक्रोशमिबोत्पले ।
 व्यायुर्त्यं कर्म तद्योग्यं शौच्यावस्थोपदर्शनात् ॥ १५८ ॥
 अर्था न संभृतः कश्चिन्न विद्या काचिदर्जिता ।
 न तपः संचितं किञ्चिन्नतं च सकलं वयः ॥ १५९ ॥
 असायनुशयाक्षेपो यस्मादनुशयोत्तरम् ।
 अर्धाजनादेर्व्यावृत्तिर्दृशितेह गतागुणा ॥ १६० ॥
 अमृतात्मनि पद्मानां द्वेष्टरि स्निग्धतारके ।
 मुखेन्द्री तव सत्यास्मिन्नपरेण किमिन्दुना ॥ १६१ ॥

इति मुख्येन्दुराक्षितो गुणान् गौणेन्दुवर्तिनः ।
 तत्समान् दर्शयित्तेति त्रिष्टाक्षेपस्तथाविधः ॥ १६२ ॥
 किमयं शरदम्भोदः किं वा हंसकदम्बकम् ।
 यत् नूपुरसंवादि श्रूयते तन्न तोयदः ॥ १६३ ॥
 इत्ययं संशयाक्षेपः संशयो यन्निवर्त्यते ।
 धर्मेण हंससुलभेनास्पृष्टघनजातिना ॥ १६४ ॥
 चित्रमाक्रान्तविश्वोपि चिक्रमस्ते न तृप्यति ।
 कदा वा हृदये तृप्तिरुदीर्णस्य हविर्भुजः ॥ १६५ ॥
 अयमर्थान्तराक्षेपः प्रक्रान्तो यन्निवार्यते ।
 विस्मयोर्धान्तरस्येह दर्शनात् तत्सधर्मणः ॥ १६६ ॥
 न स्तूयसे नरेन्द्र त्वं ददासीति कदाचन ।
 स्वमेव मत्वा गृह्णन्ति यतस्त्वद्धनमर्थिनः ॥ १६७ ॥
 इत्येवमादिराक्षेपो हेत्वाक्षेप इति स्मृतः ।
 अनयैव दिशान्येपि चिकत्पाः शक्यमूहितुम् ॥ १६८ ॥

॥ इत्याक्षेपचक्रम् ॥

हेयः सौर्धान्तरन्यासो यस्तु प्रस्तुत्य किञ्चन ।
 तत्साधनसमर्थस्य न्यासो योन्यस्य यस्तुनः ॥ १६९ ॥
 विश्वव्यापी विशोपस्थः श्लेषाविद्धो विरोधवान् ।
 अयुक्तकारी युक्तात्मा युकायुक्तो विपर्ययः ॥ १७० ॥
 इत्येवमादयो भेदाः प्रयोगेभ्यस्तस्य लक्षिताः ।
 उदाहरणमालेपां रूपव्यक्त्यै निदर्शयते ॥ १७१ ॥
 भगवन्तो जगन्नेत्रे सूर्याण्यन्द्रमसावपि ।
 पश्य गच्छत एवास्तं नियतिः केन लह्यते ॥ १७२ ॥
 पयोमुचः परीतापं हरन्त्येते शरीरिणाम् ।
 नन्वात्मलाभो महतां परदुःखोपशान्तये ॥ १७३ ॥
 उत्पादयति लोकस्य प्राप्तिं मलयमारुतः ।
 ननु दाक्षिण्यसपन्नः सर्वस्य भवति प्रियः ॥ १७४ ॥
 जगदाह्लादयत्येष मलिनोपि निशाकरः ।
 अनुगृह्णाति हि परान् सदापोपि द्विजेश्वरः ॥ १७५ ॥
 मधुपानकलात् कण्ठाभिर्गतोप्यलिनां ध्रुविः ।
 कटुर्भवति कर्णस्य कामिनां पापभीदशम् ॥ १७६ ॥

अयं मम दहत्यङ्गमम्भोजदलसंस्तरः ।
 हुताशनप्रतिनिधिर्दाहात्मा ननु युज्यते ॥ १७७ ॥
 क्षिणोतु काम शीतांशुः किं घसन्तो दुनोति माम् ।
 मलिनाचरितं कर्म सुरभेनन्वसांप्रतम् ॥ १७८ ॥
 कुमुदान्यपि दाहाय किमङ्ग कमलाकरः ।
 न हान्दुग्दोषूप्रेषु, सूर्यगृहो मृदुर्भवेत् ॥ १७९ ॥

॥ इत्यर्थान्तरन्यासचक्रम् ॥

शब्दोपात्ते प्रतीते वा सादृश्ये घस्तुनोर्द्वयोः ।
 तत्र यद्वेदकथनं व्यतिरेकः स कथ्यते ॥ १८० ॥
 धर्मलक्षण्यगाम्भीर्यप्रमुखैस्त्वमुदन्वतः ।
 गुणैस्तुल्योसि भेदस्तु घपुषैवेदशेन ते ॥ १८१ ॥
 इत्येकव्यतिरेकोयं धर्मेणैकप्रवर्तिना ।
 प्रतीतिविषयमात्रेभेदस्योभयवर्तिनः ॥ १८२ ॥
 अभिन्नयेलौ गम्भीरायभुराशिर्भवानपि ।
 असाधजनसंकाशस्त्वं तु धामीरुत्सृतिः ॥ १८३ ॥
 उभयव्यतिरेकोयमुभयोर्भेदकां गुणी ।
 काष्ण्यं पिशाङ्गता चेति यत् पृथग्दर्शिताविह ॥ १८४ ॥
 त्वं समुद्रश्च दुर्वारी महासत्त्वा सतेजसौ ।
 इयता युवयोर्भेदः स जडात्मा षट्भवान् ॥ १८५ ॥
 स एष श्लेषरूपस्यात् सश्लेष इति गृह्यताम् ।
 साश्लेषश्च सहेतुश्च दृश्यते तदपि त्वम् ॥ १८६ ॥
 स्थितिमानपि धीमोषि रत्नानामाकरोपि सन् ।
 तव कक्षां न यात्येव मलिनो मकरालयः ॥ १८७ ॥
 यद्वदपि महीं दृष्ट्वा सदीलद्वीपसागराम् ।
 भर्तृभावाद्भुजंगानां शोषस्त्वसो निरुप्यते ॥ १८८ ॥
 शब्दोपादानसादृश्यव्यतिरेकोयमीदृशः ।
 प्रतीयमानसादृश्योप्यास्मि सोनुप्रिधीयते ॥ १८९ ॥
 त्वन्मुगं कमल चेति द्वयोरप्यनयोर्भेदा ।
 कमल जलसंरोहि त्वन्मुगं त्वदुपाधयम् ॥ १९० ॥
 घमृषित्वासमसृष्टमदरागं मृगेश्वरम् ।
 इदं तु नयनद्वन्द्वं तव तदगुणभूयितम् ॥ १९१ ॥
 पूर्वस्मिन् भेदमात्रोनि रस्मिप्राधियदर्शनम् ।
 सहसाव्यतिरेकश्च पुनरन्यः प्रदर्श्यते ॥ १९२ ॥

त्वन्मुखं पुण्डरीकं च फुल्ले सुरभिगन्धिनी ।
 भ्रमरभ्रमरमम्भोजं लोलनेत्रं मुग्धं नृ ते ॥ १९३ ॥
 चन्द्रोयमम्भरोत्तंसो हंसोयं सोयभूषणम् ।
 नमो नक्षत्रमालादमुत्कुलकुमुदं पयः ॥ १९४ ॥
 प्रतीयमानश्रीफलयादिसाम्ययोर्वियदम्भसोः ।
 हृतः प्रतीतशुद्धयोश्च भेदोस्मिन्मन्त्रहंसयोः ॥ १९५ ॥
 पृथग् शब्दयत् साम्यमुभयप्रापि भेदकम् ।
 भृङ्गनेत्रादि तुल्यं तत् सदृशव्यतिरेकिता ॥ १९६ ॥
 भरत्नालोकसंहार्यमहायै सूर्यरदिमभिः ।
 हृष्टिरोधकं यूनां यौवनभयं तमः ॥ १९७ ॥
 सजातिव्यतिरेकोयं तमोजातोर्दिदं तमः ।
 हृष्टिरोधितया तुल्यं भिन्नमन्यैरदर्शितम् ॥ १९८ ॥

॥ इति व्यतिरेकचक्रम् ॥

प्रसिद्धहेतुव्याख्या पत्रिचिह्नकारणान्तरम् ।
 यत्र व्याप्याधिकार्यं या विनाप्यं सा विभायना ॥ १९९ ॥
 अपीतश्रीयुक्तादभ्रमसंमृष्टामलाम्बरम् ।
 भ्रमसादितशुद्धाम्बु जगद्वासीन्मनोहरम् ॥ २०० ॥
 धनश्रितामिता हृष्टिर्मृन्नायजिता नता ।
 अरश्रितोगणधायमधरन्तव मुन्दरि ॥ २०१ ॥
 यदपीनादिजन्यं स्यात् क्षायन्यायन्यहेतुकम् ।
 भदंतुकं च तस्यैव विषयेन्यधिरुद्धता ॥ २०२ ॥
 यत्र नृ निस्तर्गमुरभि यपुरम्याजमुन्दरम् ।
 धकारणारिपुधन्त्रो निर्निमित्तामुहम् स्मरः ॥ २०३ ॥
 निस्तर्गादिपदस्य हेतुः साक्षात्प्रतिपत्तः ।
 उक्तं च सुरभिन्वादि फलं तत् सा विभायना ॥ २०४ ॥
 यस्तु किञ्चिद्भिन्नस्य तन्मुद्रयस्यान्ययस्मृतः ।
 उक्तिः संश्लेषरूपरया सा समानाङ्किरिष्यते ॥ २०५ ॥
 विपन् मधु प्रधाकामं भ्रमरः फुल्लपङ्कजे ।
 धापतेनलनीरव्यं यद्य शुष्कानि कुशमदम् ॥ २०६ ॥
 इति प्रौढाङ्गनायकशक्तिलोचन्य रागिणः ।
 कस्यापि विद्वद्वाद्यायामिच्छापूर्तिविभायने ॥ २०७ ॥
 विदोषमात्रभिन्नापि गुण्याकारविशेषणा ।

अस्त्यसावपराप्यस्ति मित्रामित्रविशेषणा ॥ २०८ ॥
 कटमूलः फलमरैः पुष्पान्ननिशमर्धिनः ।
 सान्द्रच्छायो महावृक्षः सोयमासादितो मया ॥ २०९ ॥
 अनल्पविदपामोगः फलपुष्पसमृद्धिमान् ।
 सौज्जगयः स्थैर्यवान् दैवादेप लब्धो मया क्षुम् ॥ २१० ॥
 उभयत्र पुमान् कश्चिद् वृक्षत्वेनोपवर्णितः ।
 सर्वे साधारणा धर्माः पूर्वत्रान्यत्र ॥ वयम् ॥ २११ ॥
 निवृत्तध्यालसंसर्गो निसर्गमबुराशयः ।
 अयमम्भोनिधिः कष्टं कालेन परिश्रुप्यति ॥ २१२ ॥
 इत्यूर्ध्वसमासोक्तिः पूर्वधर्मनिवर्तनात् ।
 समुद्रेण समानस्य पुंसः व्यापत्तिसूचनात् ॥ २१३ ॥

इति समासोक्तिचक्रम् ॥

चिक्ता या विशेषस्य लोकसीमातिवर्तिनी ।
 असावतिशयोक्तिः स्यादलंकारोत्तमा यथा ॥ २१४ ॥
 मल्लिकामालमारिण्यः सर्वाङ्गीणाद्रञ्चन्दनाः
 क्षौमवत्यो न लक्ष्यन्ते ज्योत्स्नावामभिसारिकाः ॥ २१५ ॥
 चन्द्रातपस्य बाहुल्यमुक्तमुत्कर्षयत्तया ।
 सुंशयातिशयादीनां व्यक्त्यै किञ्चिन्निदृश्यते ॥ २१६ ॥
 स्तनयोर्जघनस्यापि मध्ये मध्यं प्रिये तव ।
 अस्ति नास्तीति संदेहो न मेघापि निवर्तते ॥ २१७ ॥
 निर्णेतुं शक्यमस्तीति मध्यं तव नितम्बिनि ।
 अन्यथानुपपत्त्यैव पयोधरमरस्थितेः ॥ २१८ ॥
 अहो विशालं भूपाल भुवनत्रितयोद्वरम् ।
 माति मातृमशक्योपि यशोराशिर्यदत्र ते ॥ २१९ ॥
 अलंकारान्तराणामप्येकमाहुः परायणम् ।
 धार्मीशमहितामुक्तिमिमामतिशयाह्वयाम् ॥ २२० ॥

इत्यतिशयोक्तिचक्रम् ॥

अन्यथेय स्थिता वृत्तिध्येतनस्येतरस्य या ।
 अन्यद्योत्रेस्थिते यत्र तामुन्नेक्षां विदुर्यया ॥ २२१ ॥
 मध्यंदिनार्कसंततः सरसीं गाहते गजः ।
 मन्त्रे मातृपङ्कगृह्याणि पद्मान्मुज्जर्तुमुद्यतः ॥ २२२ ॥
 स्नातुं पातुं विसान्यतुं करिणो जलगाहनम् ।

तद्वैरनिष्क्रयायेति कचिनोत्प्रेक्ष्य घर्ष्यते ॥ २२३ ॥
 कर्णस्य भूषणमिदं मदायतिचिरोधिनः ।
 इति कर्णात्पलं प्रायस्तत्र दृष्ट्या विलङ्घयते ॥ २२४ ॥
 अवाङ्मागपातिन्या दृष्टेरङ्गुमिदत्पलम् ।
 स्पृश्यते चा न येत्येधं कचिनोत्प्रेक्ष्य घर्ष्यते ॥ २२५ ॥
 लिम्पनीय तमोङ्गानि यपंतायाञ्जनं नमः ।
 इतीदमपिभूयिष्ठमुत्प्रेक्षालक्षणाग्नितम् ॥ २२६ ॥
 केयाञ्जिदुपमानान्तिरिवध्रुत्येह जायते ।
 नोपमानं तिङ्न्तेनेम्यतिप्रम्यासमापितम् ॥ २२७ ॥
 उपमानोपमेयतं तुल्यधर्मव्यपेक्षया ।
 लिम्पतेस्तमसश्चासौ धर्मः कोत्र समीक्ष्यते ॥ २२८ ॥
 यदि लेपनमेवेष्टं लिम्पतिर्नाम कोपरः ।
 स एव धर्मो धर्मो चेत्यनुमत्तो न भाषते ॥ २२९ ॥
 कर्ता यद्युपमानं स्यान्नप्यनुमोर्मा क्रियापदे ।
 स्वक्रियासाधनव्यग्रो गालमन्यद्वयपेक्षितुम् ॥ २३० ॥
 यो लिम्पायुगा तुल्यं तम इत्यपि दासतः ।
 भङ्गानीति न संयत् सोपि मृग्यः समो गुणः ॥ २३१ ॥
 यथेष्टदुरितं तं यद्यप्रमिति कान्तिः प्रतीयते ।
 न तथा लिम्पतेल्लेषादन्यद्वय प्रतीयते ॥ २३२ ॥
 तदुपदेलेपनार्थोऽयं लिम्पतिर्ष्यन्तकर्मकः ।
 भङ्गकर्मो च पुंसंयमुत्प्रेक्ष्यत इतीत्यगाम् ॥ २३३ ॥
 मन्ये दाहो धूपं प्रायो नूनमित्येवमादिभिः ।
 उन्नेष्टा प्यग्यते दाह्यदित्येताद्वोपि तादृशः ॥ २३४ ॥

॥ इत्युत्प्रेक्षाचक्रम् ॥

हेतुश्च गृह्यतेऽपी च पाद्यामुल्लसभूषणम् ।
 कारवहापरी हेतुं तो वानेच विधी यथा ॥ २३५ ॥
 अयमाद्योतितमीदृगग्रमद्रुमवहायिः ।
 उन्नादयति वार्यस्य प्रीति मन्त्रमादय ॥ २३६ ॥
 श्रीगुप्तादमयोग्यस्य कृपयात्रोपवृत्तम् ।
 अतःकारणयोहिष्टं निवृत्तापयि ननु नामम् ॥ २३७ ॥
 अथवात्रमाभूय वृष्ट्या अनादनिर्हाराम् ।

धीर्योत्कर्षस्तुतिर्निन्द्यास्मिन् भावनिवृत्तये ।
 कन्यायाः कल्पते भोगान् निर्विविक्षोर्निस्तनान् ॥ २७० ॥
 अपलो निर्दयध्यासौ जनः किं तेन मे सखि ।
 आगःप्रमाजिनायैव चाटवो येन शिक्षिताः ॥ २७१ ॥
 दोषामासो गुणः कोपि दर्शितध्वाद्दुकारिता ।
 मानं सखिजनोद्दिष्टं कर्तुं रागादशक्या ॥ २७२ ॥

॥ इति लेशचक्रम् ॥

उद्दिष्टानां पदार्थानामनूद्देशो यथाक्रमम् ।
 यथासंख्यमिति प्रोक्तं संख्यानं क्रम इत्यपि ॥ २७३ ॥
 ध्रुवं ते चोरिता तन्वि स्मितेक्षणमुखद्युतिः ।
 स्नातुमग्मःप्रविष्टायाः कुमुदोत्पलपङ्कजैः ॥ २७४ ॥

॥ इति क्रमः ॥

प्रेयः प्रियतराख्यानं रसवद् रसपेशलम् ।
 तेजस्वि कडाहंकारं युक्तोत्कर्षं च तत् प्रथम् ॥ २७५ ॥
 अथ या मम गोविन्द जाता त्वयि गृहागते ।
 कालेनैषा भवेत् प्रीतिस्तथैयागमनात् पुनः ॥ २७६ ॥
 इत्याह युक्तं विदुरो नान्यतस्तादृशी भृतिः ।
 भक्तिमात्रसमाराध्यः सुप्रीतश्च ततो हरिः ॥ २७७ ॥
 लोमः सूर्यो मरुद्भूमिर्ध्वोम होतानलो जलम् ।
 इति कृपाण्यतिप्रन्त्य त्यां द्रष्टुं देव के वयम् ॥ २७८ ॥
 इति साक्षात्कृते देये राक्षो यद्वातचर्मणः ।
 प्रीतिप्रकाशनं तच्च प्रेय इत्यवगम्यताम् ॥ २७९ ॥
 मृतेति प्रेत्य संगन्तुं यया, मे मरणं मतम् ।
 सैषाघ्नन्ती मया लब्धा कथमत्रैव जन्मनि ॥ २८० ॥
 प्राक् प्रीतिर्दिशिता सेयं रतिः शृङ्गारतां गता ।
 रूपषाढुल्ययोगेन तदिदं रसचद्वयः ॥ २८१ ॥
 निगृह्य केशेभ्यालुष्टा कृष्णा येनाग्रतो मम ।
 सौर्यं हुःशासनः पापो लब्धः किं जीयति क्षणम् ॥ २८२ ॥
 इत्यालुष्ट परां कोटिं क्रोधो रौद्रात्मतां गतः ।
 भीमस्य पश्यतः शत्रुमित्येतद्रसचद्वयः ॥ २८३ ॥
 अजित्या सार्णवामूर्ध्वमनिष्टा विविधैर्मलैः ।
 मद्वत्या चार्धमधिभ्यो मधेयं पार्थिवः कथम् ॥ २८४ ॥

इत्युग्राहः प्रहृष्टात्मा तिष्ठन् परिरससात्मना ।
 रसपत्रे गिरामासां शर्मर्षियुग्मीभ्यः ॥ २८५ ॥
 यस्याः पुष्पुमदाद्यापि कोमलाङ्गया यजावरी ।
 स्तापिदोवे कथं देवि हुताशनपर्णी विताम् ॥ २८६ ॥
 इति कामप्यमुद्रितमन्त्रकारतया स्मृतम् ।
 तथापरेषु र्वाभ्यग्नदाभ्याम्भुतमयानकाः ॥ २८७ ॥
 पार्यं पार्यं गवारीणां शोणितं पानितं पुष्टं ।
 कौण्डिनाः सह नृत्तानि कण्ठैरन्त्रभूषणैः ॥ २८८ ॥
 इदमभ्युदयमानाया लङ्घं जगतादे तथ ।
 छापनामुत्तरार्धेण नयं मगधर्षं शशि ॥ २८९ ॥
 बन्धुत्वानि प्रपातानि पुष्पं दाद्यदिभूषणम् ।
 दागताभ्य मन्दिराप्येषां चिन्तं नन्दनदागिताम् ॥ २९० ॥
 इदं मयानाः बुलिदो धाराम्निदिनानलम् ।
 स्मरन् पश्य दैत्यग्रीगर्भं ताप कल्पते ॥ २९१ ॥
 पाप्यस्यामाम्यनायोनिमांभुषं दर्शितो रसः ।
 इह त्यष्टरगायता रसयता स्मृता गिराम् ॥ २९२ ॥
 अपकर्ताहमस्मीति हृदि ते मा स्म सृज्यम् ।
 पिमुगेतु न मे गङ्गाः प्रदत्तं जानु पादपति ॥ २९३ ॥
 इति मुनः परो युष्टं निदन्तो वरुणातिना ।
 पुंसा केनापि तन्त्रयमूर्जस्वीत्येयमाशिकम् ॥ २९४ ॥

॥ इत्यूर्जस्थि ॥

शर्ममिष्टमनाख्याय साक्षात् तत्स्वेष सिद्धये ।
 यत् प्रकाशन्तराग्यानं पर्यायोक्तं तदिष्यते ॥ २९५ ॥
 यदारवसी परमृतः सहकारस्य मञ्जरीम् ।
 समर्पं पारयिष्यामि युवाभ्यां स्वीरमास्यताम् ॥ २९६ ॥
 इंगमय्य सर्गा यूना सकेते तद्रतोत्सवम् ।
 निर्यतंयितुमिच्छन्त्या कयाप्यपसृतं ततः ॥ २९७ ॥

॥ इति पर्यायोक्तम् ॥

किञ्चिदात्ममाणस्य कार्यं दैवयज्ञात् पुनः ।
 तत्साधनसमापत्तिर्या तदाहुः समाहितम् ॥ २९८ ॥
 मानमस्या निराकर्तुं पादयोर्मै नमस्यतः ।

उपकाराय दिष्टधैतदुदीर्णं घनगर्जितम् ॥ २९९ ॥

॥ इति समाहितम् ॥

आशयस्य विभूतेर्या यन्महत्त्वमनुत्तमम् ।
 उदात्तं नाम तत् प्राद्वरलंकारं मनीषिणः ॥ ३०० ॥
 गुरोः शासनमत्येतुं न शशाक स राघवः ।
 यो रावणशिरश्छेदकार्यभारेष्वविफलः ॥ ३०१ ॥
 रत्नभित्तिषु संक्रान्तैः प्रतिविम्बशतैर्वृतः ।
 ज्ञातो लङ्केश्वरः कृच्छ्रादाञ्जनेयेन तत्त्वतः ॥ ३०२ ॥
 पूर्वाशयमाहात्म्यमन्त्राम्युदयगौरवम् ।
 तुल्यजितमिति व्यक्तमुदात्तद्वयमप्यदः ॥ ३०३ ॥
 अपहनुतिरपहनुत्य किञ्चिदन्यार्थदर्शनम् ।
 न पक्षेष्टुः स्मरस्तस्य सहस्रं पत्रिणामिति ॥ ३०४ ॥
 चन्द्रनं चन्द्रिका मन्दो गन्धघाहश्च यक्षिणः ।
 स्तेयमग्निमयी खटिः शीता किल परान् प्रति ॥ ३०५ ॥
 शीशिर्मभ्युपेत्यैव परेष्वत्मनि कामिना ।
 औष्ण्यप्रदर्शनात् तस्य सैषा विषयनिहनुतिः ॥ ३०६ ॥
 अमृतस्यन्दिकिरणश्चन्द्रमा नामतो मतः ।
 अन्य एवायमर्थात्मा विपनिष्यन्दिर्दाधितिः ॥ ३०७ ॥
 इति चन्द्रत्यमेवेन्दोर्निर्वर्त्यार्थान्तरात्मता ।
 उक्ता स्मरार्तनेत्येषा स्वरूपापहनुतिर्मता ॥ ३०८ ॥
 उपमापहनुतिः पूर्वमुपमास्येव दर्शिता ।
 इत्यपहनुतिर्मेदानां लक्ष्यो लक्ष्येषु विस्तरः ॥ ३०९ ॥

॥ इत्यपहनुतिः ॥

निष्ठमिष्टमनेकार्यमेकरूपान्वितं यवः ।
 तदभिघ्नपदं भिघ्नपदप्रायमिति द्विधा ॥ ३१० ॥
 यसायुदयमारूढः कान्तिमान् रक्तमण्डलः ।
 राजा हरति लोकस्य हृदयं मृदुमि करैः ॥ ३११ ॥
 दोषाकरणं सर्वज्जगत्प्रपद्यतिना ।
 राक्षसप्रशोभो मामित्यमप्रियं किं न बाधते ॥ ३१२ ॥
 उपमारूपकाग्नेष्वतिरक्तादिशोचराः ।
 प्रागेव दर्शिताः क्षेत्रा द्दयेन्ते केचनापरे ॥ ३१३ ॥

अयमेव कमोन्येषां भेदानामपि कल्पते ॥ ३२९ ॥

॥ इति विशेषोक्तिचक्रम् ॥

विषक्षितगुणोत्कृष्टैर्यत् समीकृत्य कस्यचित् ।

कीर्तनं स्तुतिनिन्दार्थं सा मता तुल्ययोगिता ॥ ३३० ॥

यमः कुबेरो घट्टण सहस्राक्षो भवानपि ।

विम्रत्यनन्यविषयां लोकपाल इति श्रुतिम् ॥ ३३१ ॥

संगतानि मृगाक्षीणां तडिद्विलासितानि च ।

क्षणद्वयं न तिष्ठन्ति घनारब्धान्यपि स्वयम् ॥ ३३२ ॥

॥ इति तुल्ययोगिता ॥

विरुद्धानां पदार्थानां यत्र संसर्गदर्शनम् ।

विशेषदर्शनायेव स विरोधः स्मृतो यथा ॥ ३३३ ॥

कूजितं राजहंसानां धर्धते मदमञ्जुलम् ।

क्षीयते च मयूराणां कृतमुत्क्रान्तसौष्ठवम् ॥ ३३४ ॥

प्रावृषेण्यैर्जलधरैरम्बरं दुर्दिनायते ।

रागेण पुनराक्रान्तं जायते जगतां मनः ॥ ३३५ ॥

तनुमध्यं पृथुध्रोणि रक्तौष्टमसितेक्षणम् ।

नतनाभि घणुः स्त्रीणां कं न हन्युन्नतस्तनम् ॥ ३३६ ॥

मृणालबाहु रम्भोरु पद्मोत्पलमुखेक्षणम् ।

अपि ते रूपमस्माकं तन्वि तापाय कल्पते ॥ ३३७ ॥

उद्यानमारुतोद्धूताश्चूनचम्पकरेणय ।

उद्ध्वयन्ति पान्थानामस्पृशन्तोपि लोचने ॥ ३३८ ॥

कृष्णार्जुनानुरक्तापि दृष्टिः कर्णावलम्बिनी ।

याति विभवसनीयत्वं कस्य ते कलभायिणी ॥ ३३९ ॥

इत्यनेकप्रकारेयमलकारः प्रतीयते ।

॥ इति विरोधचक्रम् ॥

अप्रस्तुतप्रशंसा स्यादप्रक्रान्तेषु या स्तुतिः ॥ ३४० ॥

सुखं जीयन्ति हरिणा पनेष्वपरसेपिनः ।

अरीरयन्मुलभैर्जलदर्भाङ्कुरादिभिः ॥ ३४१ ॥

क्षेपमप्रस्तुतैवाय मृगवृत्तिः प्रशस्यते ।

राजानुवर्तनफलेशनियिण्णेन मनस्यना ॥ ३४२ ॥

॥ इत्यप्रस्तुतप्रशंसा ॥

यदि निन्दाभिच स्तौति व्याजस्तुतिरसौ स्मृता ।
 दोषाभासा गुणा एव लभन्ते यत्र संनिधिम् ॥ ३४३ ॥
 तापसेनापि रामेण जितेयं भूतधारिणी ।
 त्वया राक्षापि सेवेयं जिता मा भून्मदस्तव ॥ ३४४ ॥
 पुंसः पुराणादाच्छिद्य धीस्त्वया परिभुज्यते ।
 राजभिश्चाकुचशस्य किमिदं तव युज्यते ॥ ३४५ ॥
 भुजङ्गभोगसंसक्ता कलत्रं तव मेदिनी ।
 अहंकारः परं कोटिमारोहति कुतस्तव ॥ ३४६ ॥
 इति श्लेषालुषिज्ञानामन्येषां चोपलस्यताम् ।
 व्याजस्तुतिप्रकाराणामपर्यन्तः प्रविस्तरः ॥ ३४७ ॥

॥ इति व्याजस्तुतिः ॥

अर्थान्तरप्रवृत्तेन किञ्चित् तत्सदृशं फलम् ।
 सदसद्व्या निदर्शयेत् यदि तत् स्यान्निदर्शनम् ॥ ३४८ ॥
 उदयध्वेय सविता पद्मेऽप्यर्पयति ध्रियम् ।
 विभाषयितुमृद्धीनां फलं सुहृदनुग्रहम् ॥ ३४९ ॥
 याति चन्द्रांशुभिः स्पृष्टा ध्वान्तराजी परामगम् ।
 सद्यो राजविरुद्धानां सूचयन्ती दुरन्तताम् ॥ ३५० ॥

॥ इति निदर्शनम् ॥

सहोक्तिः सहभावस्य कथनं गुणकर्मणाम् ।
 अर्थानां यो विनिमयः परिवृत्तिस्तु सा यथा ॥ ३५१ ॥
 सह दीर्घा मम श्वासीरिमाः संप्रति रात्रयः ।
 पाण्डुराश्च ममैवाङ्गैः सह ताश्चन्द्रभूषणाः ॥ ३५२ ॥
 वर्धते सह पान्थानां मूर्च्छया धूतमञ्जरी ।
 पतन्ति च समं तेषामसुभिर्मलयानिलाः ॥ ३५३ ॥
 कोकिलालापसुभगाः सुगन्धिवनघायवः ।
 यान्ति सार्धं जनानन्दैर्वृद्धिं सुरभिवासरः ॥ ३५४ ॥
 इत्युदाहृतयो दत्ताः सहोक्तेरत्र काव्यनः ।

॥ इति सहोक्तिः ॥

कियते परिवृत्तेष्व किञ्चिद्वृत्तिरूपनिरूपणम् ॥ ३५५ ॥
 शरप्रहारं ददता भुजेन तव श्रुमुजाम् ।
 चिराजितं हृतं तेषां यशः कुमुदपाण्डुरम् ॥ ३५६ ॥

॥ इति परिवृत्तिः ॥

आशीर्नामामिलापिते वस्तुन्याशंसनं यथा ।
पातु चः परमं ज्योतिरवाडमनसगोचरम् ॥ ३५७ ॥

॥ इत्याशीः ॥

अनन्ययससंदेहावुपमास्वेव दर्शितौ ।
उपमारूपकं चापि रूपकेष्वेव दर्शितम् ॥ ३५८ ॥
उत्प्रेक्षाभेद एवासावुत्प्रेक्षावयवोपि च ।
नानालंकारसंस्पृष्टिः संस्पृष्टस्तु निगद्यते ॥ ३५९ ॥
अङ्गाङ्गिभावाचस्थानं सर्वेषां समकक्षता ।
इत्यलंकारसंस्पृष्टैर्लक्षणीया द्वयी गतिः ॥ ३६० ॥
आक्षिपनयरचिन्तानि तत्र मुग्धे मुराश्रियम् ।
कोशदण्डसमग्राणां किमेषामस्ति दुष्करम् ॥ ३६१ ॥
(लिम्पती च तमोङ्गानि चर्पन्ती चाञ्जनं नभः ।
असत्पुरुषसेवेव दृष्टिर्निष्फलतां गता ॥ ३६२ ॥)
श्लेषः सर्वास्तु पुष्पाति प्रायो यमोक्तिषु श्रियम् ।
भिन्नं द्विधा स्वभायोक्तिर्वप्रोक्तिश्चेति यादव्यम् ॥ ३६३ ॥
॥ इति संस्पृष्टिः ॥

भाषिकत्वमिति प्राहुः प्रबन्धविषयं गुणम् ।
भायः रुधेरभिप्रायः काव्येष्वसिद्धि यः स्थितः ॥ ३६४ ॥
परस्पररोपकारित्वं सर्वेषां वस्तुपर्यणाम् ।
विशेषणानां व्यर्थानामक्रिया स्थानवर्णना ॥ ३६५ ॥
व्यक्तिवक्तिक्रमवलाद्गम्भीरस्यापि वस्तुनः ।
भावायत्तमिदं सर्वमिति तद्भाषिकं विदुः ॥ ३६६ ॥

॥ इति भाषिकम् ॥

यश्च सत्यङ्गवृत्त्यङ्गलक्षणाद्यागमान्तरे ।
ध्वार्वाणितमिदं चेष्टमलंकारस्तयं च नः ॥ ३६७ ॥
पन्थाः स एव विवृतः परिमाणवृत्त्या
संक्षिप्य विस्तरमनन्तमलंक्रियाणाम् ।
धाचाप्रतीत्य विषयं परिवर्तमाना-
नभ्यास एव विवर्तितमलं विशेषान् ॥ ३६८ ॥
इत्याचार्यदण्डिनः वृत्तौ काव्यादर्शधालंकारविभागो नाम
द्वितीयः परिच्छेदः ॥

काव्यादर्शे तृतीयः परिच्छेदः

अव्यपेक्षव्यपेक्षात्मा यावृत्तिर्वर्णसंहतेः ।
 यमकं तच्च पादानामादिमध्यान्तगोचरम् ॥ १ ॥
 एकद्वित्रिचतुष्पादयमकानां विकल्पनाः ।
 आदिमध्यान्तमध्यान्तमध्याद्याद्यन्तसर्वतः ॥ २ ॥
 अत्यन्तयहघस्तेषां भेदाः संभेदयोनयः ।
 स्फुरा दुष्कराश्चैव दर्श्यन्ते तत्र केचन ॥ ३ ॥
 मानेन मानेन सखि प्रणयोभूत् प्रिये जने ।
 खण्डिता कण्ठमाश्लिष्य तमेव कुरु सत्रपम् ॥ ४ ॥
 मेघमोदन हस्तानो मदनो मदनोदिना ।
 नुषमान मनः क्रीणां सह रत्या विगाहते ॥ ५ ॥
 राजन्वत्य, प्रजा जाता भयन्त प्राप्य सप्रति ।
 चतुर चतुरम्गोधिरदानोर्वीकरप्रहे ॥ ६ ॥
 धरण्यं केचिदाक्रान्तमन्यैः सद्य दिवौकसाम् ।
 पदातिरथनागाश्वरहितैरहितैस्तथ ॥ ७ ॥
 मधुरं मधुरम्भोजधदने यद् नेत्रयोः ।
 धिक्त्रमं भ्रमरम्रान्त्या पिङ्गम्वयति किं नु तं ॥ ८ ॥
 धारणो धा रणोद्दामो हयो धा स्मर दुर्धरः ।
 ॥ यतो नयतांस्त नस्तद्वहो विप्रमस्तव ॥ ९ ॥
 राजितैराजितैरुष्येन जीयते त्वादौर्मुपैः ।
 नीयते च पुनस्तृप्तिं प्रसुधा वसुधारया ॥ १० ॥
 करोति सहकारस्य कलिफोत्वलिकोत्तरम् ।
 मन्मनो मन्मनोप्येव मत्तथो किलनिस्वनः ॥ ११ ॥
 कथं त्वदुपलम्भाशविहतायिह तादृशी ।
 अद्यस्था नालमारोद्धुमहूनामहूनाशिनी ॥ १२ ॥
 निगृहा मेघे कर्पन्ति बालपल्लवशोभिनाः ।
 तरुणा तरुणान् कृष्टानलिनो नलिनोन्मुखाः ॥ १३ ॥
 विशदा विशदामससारसे सारसे जले ।
 फुरते फुरतेनेय हंसी मामन्तकामिणम् ॥ १४ ॥

विपमं विपमन्वेति मदनं मदनन्दनः ।
 सहेन्दुकलयापोढमलया मलयानिलः ॥ १५ ॥
 मानिनी मा निनीपुस्ते निपङ्गत्वमनङ्ग मे ।
 हारिणी हारिणी शर्म तनुतां तनुतां यतः ॥ १६ ॥
 जयता त्वग्मुखेनास्मानकथं न कथं जितम् ।
 कमलं कमलकुवन्दलिमदलि मत्प्रिये ॥ १७ ॥
 रमणी रमणीया मे पाटलापाटलांशुका ।
 घावणीवावणीभूतसौरमा सौरमास्पदम् ॥ १८ ॥
 इति पादादियमकमव्यपेतं विकल्पितम्
 व्यपेतस्यापि घर्ष्यन्ते विकल्पास्तस्य केचन ॥ १९ ॥
 मधुरेणहृषां मानं मधुरेण सुगन्धिना ।
 सहकारोद्गमेनैव शब्दशेषं करिष्यति ॥ २० ॥
 करोतिताम्रो रामाणां तन्त्रीताडनविभ्रमम् ।
 करोति सेष्यं कान्ते च श्रवणोत्पलताडनम् ॥ २१ ॥
 सकलापोहसनया कलापिन्यानु नृत्यते ।
 मेघाली नर्तिता यातैः सकलापो विमुञ्चति ॥ २२ ॥
 स्वयमेव गलन्मानकलि कामिनि ते मनः ।
 कलिकामिह नीपस्य दृष्ट्वा कां न स्पृशेद्दशाम् ॥ २३ ॥
 आकृष्टाक्रीडशैलस्य चन्द्रकान्तस्थलीमिमाम् ।
 नृत्यत्येव लसच्चारुचन्द्रकान्तः शिखावलः ॥ २४ ॥
 उद्धृत्य राजकावुर्वा भ्रियतेय भुजेन ते ।
 घरादेणोद्धृता यासौ घराहेरुपरि स्थिता ॥ २५ ॥
 करेण ते रणेष्वन्तकरेण द्विपतां हताः ।
 करेणैवः क्षरद्रक्ता भान्ति संध्याघना इव ॥ २६ ॥
 परागतकराजीव यातैर्ध्वस्ता मटैश्चमूः ।
 परागतमिष कापि परागततमम्बरम् ॥ २७ ॥
 पातु वो भगवान् विष्णुः सदा जववनद्युतिः ।
 सद्दानवकुलध्वंसी सदानवरदन्तिहा ॥ २८ ॥
 कमलेः समकेशं ते कमलेर्ष्याकरं मुपमम् ॥
 कमलेष्यं करोषि त्वं कमलेषोन्मदिष्णुषु ॥ २९ ॥

मुदा रमणमन्वीतमुदारमणिभूषणाः ।

मदभ्रमददृशः कर्तुमदभ्रजघनाः क्षमाः ॥ ३० ॥

उदितैरन्यपुष्टानामा रूतैर्म हतं मनः ।

उदितैरपि ते दति मादितैरपि दक्षिणः ॥ ३१ ॥

सुराजितद्वियो यूनां तनुमध्यासते स्त्रियः ।

तनुमध्याः क्षरत्स्येदसुराजितमुखेन्द्व ॥ ३२ ॥

इति व्यपेतयमकप्रभेदोप्येव दर्शितः ।

③ अद्यपेतव्यपेतात्मा विकल्पोप्यस्ति तद्यथा ॥ ३३ ॥

सालं सालम्बकलिके सालं न वीक्षितुम् ।

नालीनालीनघकुलानाली नालीकिनीरपि ॥ ३४ ॥

कालं कालमनालस्यतारतारकमीक्षितुम् ।

तारतारम्यरसितं कालं कालमहाघनम् ॥ ३५ ॥

याम यामत्रयाधीनायामया मरणं निशा ।

यामयाम धिया स्वर्त्या या मया मधितैव सा ॥ ३६ ॥

इति पादादियमकविकल्पस्येदृशी गतिः ।

एवमेव विकल्प्यानि यमकर्नांतराण्यपि ॥ ३७ ॥

न प्रपञ्चमयाज्ञेदा कात्स्येनाख्यातुमीहिताः ।

दुष्करामिमता ये तु घर्ष्यन्ते तेन केचन ॥ ३८ ॥

स्थिरायते यतेन्द्रियो न हीयते यतेर्मयान् ।

अमायतेयतेप्यभूत् सुखाय तेयते क्षयम् ॥ ३९ ॥

सभासु राजशसुरादितैर्मुखै-

र्महीसुराणां चसुराजितैः स्तुताः ।

न भासुरा यान्ति सुरान् न ते गुणाः

प्रजासु रागात्मसु राशितां गता ॥ ४० ॥

तद्य प्रिया सञ्चरिताप्रमत्त या

विभूषण धार्यमिहांशुमत्तया ।

रतोत्सवामोदविशेषमत्तया

फलं न मे किञ्चन कान्तिमत्तया ॥ ४१ ॥

भवादृशा नाथ न जानते नते

रस विरद्धे रालु सप्रतेनते ।

एव दीनाः शिरसा नतेन ते

चरन्त्यलं दैन्यरसेन तेन ते ॥ ४२ ॥

लीलास्मिन्नेन शुचिना मृदुनोदितेन
 व्यालोकितेन लघुना गुरुणा गतेन ।
 व्याजृम्भितेन जघनेन च दर्शितेन
 सा हन्ति तेन गलितं मम जीवितेन ॥ ४३ ॥

श्रीमानमानमरयत्नसमानमान-
 मात्मानमानतजगत्प्रथमानमानम् ।
 भूमानमानमत यः स्थितिमानमान-
 नामानमानमतमप्रतिमानमानम् ॥ ४४ ॥

सारयन्तमुरसा रमयन्ती
 सारभूतमुरसा रधरा तम् । -
 सारयानुरुक्तसारसकाञ्ची
 सा रसायनमसारमयैति ॥ ४५ ॥
 नयानयाल्लोचनयानयानया-
 नयानयान्धान् चिनयानयायत । -
 नयानयासीजिनयानया नया
 नयानयास्ताञ्जनयानयाधितान् ॥ ४६ ॥
 रवेण भौमो ष्यर्जघतिर्षीरवे-
 रवेभि संघत्यतुलाखगौरवे । -
 रवेरिद्योप्रस्य पुरी हरे रवे-
 रवेत तुल्यं रिपुमस्य भैरवे ॥ ४७ ॥
 मया भयालभ्यकलामयामया-
 मयामयातत्र्यधिरामयामया । -
 मयामयार्ति निशयामयामया-
 मयामयाम् करुणामयामया ॥ ४८ ॥
 मता धुनानारभतामकामता-
 मतापलन्पात्रिमतानुलोमता । -
 मतावयत्युत्तमताविलोमता-
 मताम्यतस्ते समता न यामता ॥ ४९ ॥

कालकालगलकालकालमुखकालकाल-
 फालकालपनकालकालधनकालकाल ।
 कालकालसितकालका ललनिकालकाल-
 कालकालगतु कालकाल कलिकालफाल ॥ ५० ॥
 संदृष्टयमकस्थानमन्तादी पादयोर्द्वयोः ।
 उक्तान्तर्गतमप्येतत् स्वातन्त्र्येणात्र कीर्त्यते ॥ ५१ ॥

उपोदरागायवला मदेन सा
मदेनसा मन्धुरसेन योजिता ।
न योजितात्मानमनङ्गतापिता-
ङ्गतापि तापाय ममास नेयते ॥ ५२ ॥

अर्धाभ्यासः समुद्रः स्यादस्य भेदास्त्रयो मताः ।
पादाभ्यासोप्यनेकात्मा व्यज्यते स निदर्शनैः ॥ ५३ ॥

ना स्थेयः स त्वया चर्ज्यः परमायतमानया ।
नास्थेयः स त्वया चर्ज्यः परमायतमानया ॥ ५४ ॥

नरा जिता माननया समेत्य
न राजिता माननया समेत्य ।
विनाशिता धैमचतापनेन
विनाशिता धै भयतापनेन ॥ ५५ ॥

कलापिनां चारुतयोपयागित
वृन्दानि लापोदघनागमानाम् ।
वृन्दानिलापोदघनागमानां
कलापिनां चारुतयोपयागित ॥ ५६ ॥

नमन्दयायजितमानसात्मया
न मन्दयायजितमानसात्मया ।
उरस्युपास्तीर्णपयोधरद्वयं
मया समालिङ्गयत जीवितेश्वरः ॥ ५७ ॥

सभा सुराणामवला विभूयिता
गुणैस्तयारोहि मृणालनिर्मलैः ।
स भासुराणामवला विभूयिता
विहारयन्निर्विश संपदः पुराम् ॥ ५८ ॥

फलं कमुक्तं तनुमध्यनामिका
स्तनद्वयी च त्वद्वते न हन्त्यतः ।
न याति मूर्तं गणने भवन्मुखे
कलङ्कमुक्तं तनुमध्यनामिका ॥ ५९ ॥

यदाश्च ते दिक्षु रजश्च सैनिका
चितन्वतेजोपम दंशिता युधा ।
वितन्वतेजोपमदं शितायुधा
द्विगं च कुर्वन्ति पुलं तरस्त्रियनः ॥ ६० ॥

विभर्ति भुमेर्वलयं भुजेन ते
 भुजंगमो मा स्मरतो मदञ्जितम् ।
 नृणुक्तमेकं स्वमचेत्य भूधरं
 भुजं गमो मा स्म रतो मदं चितम् ॥ ६१ ॥

स्मरानलो मानविवर्धितो यः
 स निर्वृतिं ते किमपाकरोति ।
 समन्ततस्तामरसेक्षणे न
 समं ततस्तामरसे क्षणेन ॥ ६२ ॥

प्रभाघतो नाम न वासवस्य
 प्रभाघतो नामन वा सवस्य ।
 प्रभाघतो नाम नधासवस्य
 विच्छित्तिरासीत् त्वयि विष्टपस्य ॥ ६३ ॥

परंपराया यलवारणानां
 परंपराया यलवारणानाम् ।
 धूलीः स्थलीग्योमिनि विधाय रुन्धन्
 परंपराया यलवारणानाम् ॥ ६४ ॥

न ध्रुवध्वं वाचमलज्ज मिथ्या-
 भवद्विधानामसमाहितानाम् ।
 भवद्विधानामसमाहितानां
 भवद्विधानामसमाहितानाम् ॥ ६५ ॥

सन्नाहितोमानमराजसेन
 सन्नाहितोमानमराजसेन ।
 सन्नाहितोमानमराजसेन
 सन्नाहितोमानमराजसेन ॥ ६६ ॥

सरुद्धिस्थिश्च योभ्यासः पादस्यैवं प्रदर्शितः ।
 श्लोकद्वयं तु युक्तार्थं श्लोकाभ्यासः स्मृतो यथा ॥ ६७ ॥
 विनायकेन भवता वृत्तोपचितवाहुना ।
 स्वमित्रोद्धारिणाभीता पृथ्वीयमतुलाश्रिता ॥ ६८ ॥
 विनायकेन भवता वृत्तोपचितवाहुना ।
 स्वमित्रोद्धारिणाभीता पृथ्वीयमतुलाश्रिता ॥ ६९ ॥
 एकाकारचतुष्पादं तन्महायमकाङ्क्षम् ।
 तत्रापि दृश्यतेभ्यासः सा परा यमकक्रिया ॥ ७० ॥

समानयासमानया समानयासमानया ।

स मा न यासमानया समानयासमानया ॥ ७१ ॥

धराधराकारधरा धराभुजां

भुजा महीं पातुमहीनविक्रमाः ।

क्रमात् सहन्ते सहसा हतारयो

रयोऽरुरा मानधुराचलम्बिनः ॥ ७२ ॥

आवृत्तिः प्रतिलोम्येन पादार्धश्लोकगोचरा ।

यमकं प्रतिलोमत्वात् प्रतिलोममिति स्मृतम् ॥ ७३ ॥

यामताश कृतायासा सा याता कृशता मया ।

रमणारुता तेस्तु स्तुतेताकरणामर ॥ ७४ ॥

नादिनोमदना धीः स्वा न मे काचन कामिता ।

तामिका न च कामेन स्वाधीना दमनोदिना ॥ ७५ ॥

यानमानयमाराविकशोनानजनाशना ।

यामुदारशताधीनामायामायमनादिसा ॥ ७६ ॥

सा दिनामयमायामा नार्धाता शरदामुया ।

नाशनाजनना शोकविरामाय न मानया ॥ ७७ ॥

घर्णानामेकरूपस्य यत् स्वेकान्तरमर्धयोः ।

गोमृत्रिकेति तत् प्राहुर्दुष्करं तद्विदो यथा ॥ ७८ ॥

मदनो मदिराक्षीणामपाङ्गाश्चो जयेदयम् ।

मदेनो यदि तत् क्षीणमनङ्गायाञ्जलि ददे ॥ ७९ ॥

प्राहुरर्धभ्रम नाम श्लोकार्धभ्रमणं यदि ।

तद्विष्ट सर्वतोभद्रं भ्रमण यदि सर्वतः ॥ ८० ॥

मानोभव तयानीकं ।

नोदयाय न मानिनी ।

भयादमेयामा मा चा

घयमेनोमया नत ॥ ८१ ॥

सामायामा माया मासा मारानायायाना रामा ।

यानाचाराराधानाया मायारामा मारयामा ॥ ८२ ॥

यः स्वरस्थानघर्णानां नियमो दुष्करेष्वसौ ।

इष्टश्चतुःप्रभृत्येव दृश्यते सुकरः परः ॥ ८३ ॥

धाम्नायानामाहान्त्या चाग्नोतीरीतीः प्रीतोर्भातोः ।

भोगो रोगो मोदो मोहो ध्येयं वेच्छेद्देहो क्षमे ॥ ८४ ॥

क्षितियिजितिस्थितिचिहिति त्रतरतयः परमतयः ।

उरु रुधुर्युरु दुधुवुर्मुधि कुरचः स्वमरिकुलम् ॥ ८५ ॥

श्रीदाप्ती ऋही कीर्ती धीनीती गीःप्रीती ।

एधेते द्वे द्वे ते ये नेमे देवेदो ॥ ८६ ॥

सामायामामाया मासा मारानायायाना रामा ।

यानाघारायानाया मायारामा मारायामा ॥ ८७ ॥

नयनानन्दजनने नक्षत्रगणशालिनि ।

अघने गगने दृष्टिरङ्गने दीयतां सकृत् ॥ ८८ ॥

अलिनीलालकलतं फे न हन्ति घनस्तनि ।

आननं नलिनच्छायनयनं शशिकान्ति ते ॥ ८९ ॥

अनङ्गलङ्घनालग्ननानातङ्गा सदङ्गना ।

सदानघ सदानन्दनताङ्गासङ्गमङ्गतः ॥ ९० ॥

अगा गां गाङ्गाकाकाकगाहकाघककाकहा ।

अहाहाङ्गा खगाङ्गागकङ्गागरागकाकफ ॥ ९१ ॥

रे रे रोखरुखरोरुगागोगोगाङ्गगोगगुः ।

किं केकाकाकुफः काफो मा मामामाममामम ॥ ९२ ॥

देवानां नन्दनो देवो नोदनो वेदनिन्दिनः ।

दिधं दुदाध नादेन दाने दानघदन्तिनः ॥ ९३ ॥

सुरिः सुरासुरासागिसारः सारससारसाः ।

ससार सरसीः सीरी समूखः स सुरारसी ॥ ९४ ॥

नूनं नुन्नानि नानेन नानेनानानानि नः ।

नानेना ननु नानूनेनैनेनानानिनो निनीः ॥ ९५ ॥

इति दृष्करमार्गोऽपि कश्चिदादर्शितः क्रमः ।

प्रहेलिकाप्रकाराणां पुनरुद्दिश्यते गतिः ॥ ९६ ॥

फ्रीडागोष्ठीविनोदेषु तज्जैराकीर्णसन्धणे ।

परव्यामोहने चापि सोपयोगाः प्रहेलिकाः ॥ ९७ ॥

आहुः समागतां नाम गूढार्थी पदसंधिना ।

यश्चित्तान्यत्र रुहेन यत्र शब्देन चञ्चलः ॥ ९८ ॥

व्युत्क्रान्तातिव्यवहितप्रयोगान्मोहकारिणी ।

सा स्यात् प्रमुपिता यस्यां द्रुवोर्धार्था पदावली ॥ ९९ ॥

समानरूपा गीणार्थारोपितैर्ग्रथिता पदैः ।

परुषा लक्षणास्तित्थमात्रव्युत्पादितधुतिः ॥ १०० ॥

संख्याता नाम संख्यानं यत्र व्यामोहकारणम् ।
 अन्यथा भासते यत्र वाक्यार्थः सा प्रकल्पिता ॥ १०१ ॥
 सा नामान्तरिता यस्यां नामिन् नानार्थकल्पना ।
 निभृता निभृतान्यार्था तुल्यधर्मस्पृशा गिरा ॥ १०२ ॥
 समानशब्दोपन्यस्तशब्दपर्यायसाधिता ।
 समूढा नाम या साक्षाद्भिर्दिष्टार्थापि मूढये ॥ १०३ ॥
 योगमालात्मिका नाम या स्यात् सा परिहारिका ।
 एकच्छाश्रितं व्यक्तं यस्यामाश्रयगोपनम् ॥ १०४ ॥
 सा भवेदुभयच्छाश्रितं यस्यामुभयगोपनम् ।
 संकीर्णा नाम सा यस्यां नानालक्षणसंकरः ॥ १०५ ॥
 पताः षोडश निर्दिष्टाः पूर्वोच्चार्यः प्रहेलिकाः ।
 दुष्टप्रहेलिकाश्चान्यास्तैरधीताश्चतुर्विंश ॥ १०६ ॥
 दोषानपरिसंख्येयान् मन्यमाना वयं पुनः ।
 साध्वीरेयाभिधास्यामस्ता बुधा यास्त्वलक्षणाः ॥ १०७ ॥
 न मया गौरसाभिर्ज्ञं चेतः कस्मात् प्रकुप्यसि ।
 अस्थानवदितैरेभिरलमालोहितेक्षणे ॥ १०८ ॥
 कुञ्जामासेवमानस्य यथा ज्ञे वर्धते रतिः ।
 नयं निर्दिशतो नारीरमरस्त्रीयिडम्बिनीः ॥ १०९ ॥
 वण्डे धुमयति पद्मिन्या हसः कर्कशकण्ठके ।
 मुखं बल्लुरयं कुर्येस्तुण्डेनोद्गानि घट्टयन् ॥ ११० ॥
 पातयः कनि काले ते स्फातयः स्फार्हयत्नावः ।
 चन्द्रे साक्षाद्भयन्त्यत्र धायवो मम सारिणः ॥ १११ ॥
 भत्रोद्याने मया दृष्टा यत्परी पञ्चपल्लवा ।
 पल्लवे पल्लवे ताम्रा यस्यां कुसुममञ्जरी ॥ ११२ ॥
 सुराः सुरालये स्वैरं भ्रमन्ति दशनार्चिता ।
 मज्जन्त इव मत्तास्ते सौरे सरसि संप्रति ॥ ११३ ॥
 नासिष्यमध्या परितश्चतुर्वर्णधिभूषिता ।
 अस्ति काचित् पुरी यस्यामष्टवर्णाङ्गया नृपाः ॥ ११४ ॥
 गिरा स्खलन्त्या नग्रेण शिरसा दीनया दृशा ।
 तिष्ठन्तमपि सोत्कम्पं हृदे मां नानुकम्पसे ॥ ११५ ॥
 आदौ राजेत्यधीराक्षि पार्थिवः कोऽपि गीयते ।
 सनातनश्च नैयासौ राजा नापि सनातनः ॥ ११६ ॥

हृतद्रव्यं नरं त्यक्त्वा धनवन्तं व्रजन्ति काः ।
 नानामङ्गिसमाकृष्टलोका वेद्या न दुर्धराः ॥ ११७ ॥
 जितप्रकृष्टकेशाख्यो यस्तवाभूमिसाङ्ग्यः ।
 'स मामद्य प्रभूतोत्कं करोति कलभापिणि ॥ ११८ ॥
 शयनीये परावृत्य शयितौ कामिनौ कुधा ।
 तथैव शयितौ रागात् स्वैरं मुखमनुम्बताम् ॥ ११९ ॥
 विजितात्ममवद्वेयिगुरुपादहतो जनः ।
 हिमापदामिप्रधैर्व्यासं व्योमाभिनन्दति ॥ १२० ॥
 न स्पृशत्यायुधं जातु न स्त्रीणां स्तनमण्डलम् ।
 अमनुष्यस्य कस्यापि हस्तोऽयं न किलाफलः ॥ १२१ ॥
 केन कः सह संभूय सर्वकार्येषु संनिधिम् ।
 लब्ध्वा भोजनकाले तु यदि दृष्टो निररयते ॥ १२२ ॥
 सहया सगजा सेना सभट्टेयं न वैजिता ।
 'अमान्निकोऽयं मूढः स्यादक्षरज्ञश्च नः शुतः ॥ १२३ ॥
 सा नामान्तरितामिध्रा वञ्चितारूपयोगिनी ।
 एषमेवेतरासामप्युन्नेयः संकरक्रमः ॥ १२४ ॥
 [* इति प्रहेलिकामार्गो दुष्करात्मापि दर्शितः ।
 विद्वत्प्रयोगतो ज्ञेया मार्गाः प्रश्नोत्तरादयः ॥]

॥ इति प्रहेलिकाचक्रम् ॥

[* विज्ञादमुद्धिरनेन सुवर्त्मना
 सुकर दुष्करमार्गमवैति हि ।
 न हि तदन्यनयेपि कृतधमः
 'प्रभुरिमं नयमेतुमिदं विना ॥]

‘इति-शब्दालंकाराः ॥

[* काव्ये दोषा गुणाश्चैव विज्ञातव्या विचक्षणैः ।
 'दोषा विपक्षये तत्र गुणा' । संपक्षये यथा ॥
 अपार्थं व्यर्थमेकार्थं असंशयमपक्रमम् ।
 'शब्दहीनं यतिम्वहं मिश्रवृत्तं विसंधिकम् ॥ १२५ ॥

* एते श्लोकाः कचनाधिकाः पठ्यन्ते, तथा तृतीय परिच्छेद शब्दालंकारैः
 परिसमाप्य दोषविषयनात्मको ग्रन्थाशः चतुर्थपरिच्छेदत्वेनोद्दिश्यते ।

देशकालकलालोकन्यायागमविरोधि च ।
 इति दोषा दशैवैते वर्ज्याः काव्येषु सूरिमिः ॥ १२६ ॥
 प्रतिज्ञाहेतुदृष्टान्तहानिर्दोषो न वेत्यसौ ।
 विचारः कर्कशः प्रायस्तेनालीढेन किं फलम् ॥ १२७ ॥
 समुदायार्थशून्यं यत् तदपार्थमितीष्यते ।
 उन्मत्तमत्तवालानामुक्तेरन्यत्र दुष्यति ॥ १२८ ॥
 समुद्रः पीयते देवैरहमस्मि जरातुरः ।
 अमी गर्जन्ति जीमूता हरैरैरावणः प्रियः ॥ १२९ ॥
 इदमस्यस्थचित्तानामभिधानमनिन्दितम् ।
 इतरत्र कधिः को वा प्रयुजीतैयमादिकम् ॥ १३० ॥
 एकवाक्ये प्रबन्धे वा पुर्वापरपराहतम् ।
 विरुद्धार्थतया व्यर्थमिति दोषेषु पठ्यते ॥ १३१ ॥
 जहि शत्रुघ्नं कृत्स्नं जय विश्वंभरामिमाम् ।
 न च ते कोऽपि विद्वेष्टा सर्वभूतानुकम्पिनः ॥ १३२ ॥
 अस्ति काचिदयस्या सा सामिपङ्गस्य चेतसः ।
 यस्यां भवेदभिमता विरुद्धार्थापि भारती ॥ १३३ ॥
 परदाराभिलाषो मे कथमार्यस्य युज्यते ।
 पिबामि तरलं तस्याः कदा नु व्रतानच्छदम् ॥ १३४ ॥
 अविशेषेण पूर्वोक्तं यदि भूयोऽपि कीर्त्यते ।
 अर्थतः शब्दतो वापि तदेकार्थं मतं यथा ॥ १३५ ॥
 उत्कामुष्मनयन्त्येते बाला तदलकत्विपः ।
 अम्भोधरास्तडित्वन्तो गम्भीराः स्तनयित्स्नयः ॥ १३६ ॥
 अनुकम्पाद्यतिशयो यदि कश्चिद्विष्यते ।
 न दोषः पुनरुक्तोऽपि प्रत्युतेयमलंक्रिया ॥ १३७ ॥
 हन्यते सा धरा रोदा स्मरेणाकाण्डवैरिणा ।
 हन्यते चारुसर्वाङ्गी हन्यते मञ्जुभाषिणी ॥ १३८ ॥
 निर्णयार्थं प्रयुक्तानि संशयं जनयन्ति चेत् ।
 यच्चासि दोष एवासी ससंशय इति स्मृतः ॥ १३९ ॥
 मनोरथप्रियालोकरसलोलेक्षणे सति ।
 आराद्धृत्तिरसौ माता न क्षमा द्रष्टुमोदशम् ॥ १४० ॥
 ईदृशं संशयायैव यदि जातु प्रयुज्यते ।
 स्यादलंकार एवासी न दोषस्तत्र तद्यथा ॥ १४१ ॥

पद्माम्बुनङ्गजातकुलहृदितां,तामनिन्दिताम् ।
 कालेनैव कठोरेण।ग्रस्तां किं नस्तवदाशया ॥ १४२ ॥
 कामार्ता धर्मतप्ता वेत्यनिश्चयकरं वचः ।
 युवानमाकुलीकर्तुमिति दृष्ट्याह नर्मणा ॥ १४३ ॥
 उद्देशानुगुणोऽर्पणामनुदेशो न चेत् कृतः ।
 अप्रकृताभिधानं तं दोषमाचक्षते बुधाः ॥ १४४ ॥
 स्थितिनिर्माणसंहारहेतवो जगत्तामसी ।
 शंभुनारायणाम्भोजयोनमः पालयन्तु यः ॥ १४५ ॥
 यत्नः संबन्धविज्ञानहेतुकोऽपि कृतो यदि ।
 क्रमलङ्घनमप्याहुः सूरयो नैव दूषणम् ॥ १४६ ॥
 बन्धुत्यागस्तनुत्यागो देशत्याग इति त्रिषु ।
 आद्यन्ताघायतक्लेशौ मध्यमः क्षणिकज्वरः ॥ १४७ ॥
 द्वाद्दहीनमनालक्ष्यलक्ष्यलक्षणपद्धतिः ।
 पदप्रयोगोऽक्षिप्रेष्टः शिष्टेष्टस्तु न दुष्यति ॥ १४८ ॥
 अचते भवते बाहुर्महीमर्णवशशरीम् ।
 महाराजज्जिज्ञासा नास्तीत्यासां गिरां रसः ॥ १४९ ॥
 वृक्षिणाद्वैरुपसरन् आगतभूतपादपान् ।
 कुरुते ललिताधूतप्रवालाङ्कुरशोभिनः ॥ १५० ॥
 इत्यादि शास्त्रमहात्म्यदर्शनालसवेतसाम् ।
 अपभाषणवद्भाति न च सौभाग्यमुज्जति ॥ १५१ ॥
 श्लोकेषु नियतस्थानं पृच्छेद् यति विदुः ।
 तदपेते यतिर्घट्टं शयणोद्वेजनं यथा ॥ १५२ ॥
 स्त्रीणां सर्गातविधिमयमादित्यर्चस्यो गरेन्द्रः
 पदयत्यग्निष्टरसमिह शिष्टैरमेत्यादि दुष्टम् ।
 कार्याकार्याण्ययमविकलान्यागमेनैव पश्यन्
 घट्टामुर्चो घटति नृप इत्यस्ति चैव प्रयोगः ॥ १५३ ॥
 लुप्ते पदान्ते शिष्टस्य पदत्वं निश्चितं यथा ।
 तथा सधिविकारात्तं पदमेवेति धर्ष्यते ॥ १५४ ॥
 तथापि कटु कर्णानां कथयो न प्रयुज्यते ।
 पयजिनी तस्य यज्ञः केतुदस्तजलदेत्यदः ॥ १५५ ॥
 यर्णानां न्यूनताधिक्ये गुरुलभ्ययथास्थितिः ।
 तत्र तन्निष्पत्तं स्यादेव दोषः सुनिन्दितः ॥ १५६ ॥

एन्दुपादाः शिशिराः स्पृशन्तीत्यूनवर्षता ।
सहकारस्य किसलयान्याद्राणीत्यधिकाक्षरम् ॥ १५७ ॥

कामेन वाणा निशाता विमुक्ता
मृगेक्षणास्वित्ययथागुरुत्वम् ।
मदनस्य वाणा निशिताः पतन्ति
वामेक्षणास्वित्ययथालगुत्वम् ॥ १५८ ॥

न साहितां चिक्क्षामीत्यसंधानं पदेषु यत् ।
तद्विसंतीति निर्दिष्टं न प्रगृह्यादिहेतुकम् ॥ १५९ ॥
मन्दानिलेन चलता अङ्गनागण्डमण्डले ।
लुप्तमुद्ग्रेदि घर्माग्भो नभस्यस्मद्वपुष्यपि ॥ १६० ॥
[* शाधिव्याधिपरीताय अद्य श्वो वा विनाशिने ।
को हि नाम शरीराय घर्मापेतं समाचरेत् ॥]
मानेष्ये इह शीर्येते स्त्रीणां हिमक्रतो त्रिये ।
आसु रात्रिष्यति प्राक्षिराम्नातं व्यस्तमीदृशम् ॥ १६१ ॥
देशोऽद्विवनराणादिः कालो रात्रिदिवर्तवः ।
नृत्यगीतप्रभृतयः कलाः कामार्थसंभवाः ॥ १६२ ॥
धराचराणां भूतानां प्रवृत्तिर्लोकसंज्ञिता ।
हेतुविधात्मको न्यायः सस्मृतिः धृतिरागमः ॥ १६३ ॥
तेषुतेष्वयथाकृष्टं यदि किञ्चित् प्रवर्तते ।
कथेः प्रमादाद्देशादिविरोधीत्येतदुच्यते ॥ १६४ ॥
कर्पूरपादपामर्शसुरभिर्मलयानिलः ।
कलिङ्गधनसंभूता मृगप्राया मतङ्गजाः ॥ १६५ ॥
चोलाः कालागुरुदयामकावेरीतीरभूमयः ।
इति देशविरोधिन्या वाचः प्रस्थानमीदृशम् ॥ १६६ ॥
पद्मिनी नक्तमुनिद्रा स्फुटत्याह्नि कुमुदती ।
मधुस्तफुल्लनिचुलो निदाघो मेघदुर्दिनः ॥ १६७ ॥
अःयहंसगिरो वर्षाः शरदो मत्तयर्हिणः ।
हेमन्तो निर्मलादित्यः शिशिरः श्लाघ्यचन्दनः ॥ १६८ ॥
इति कालाविरोधस्य दार्शिता नातिरीड्यता ।
मार्गः कलाविरोधस्य मनागुद्दिश्यते यथा ॥ १६९ ॥

वीरशृङ्गारयोर्भावौ स्थायिनौ क्रोधविस्मयौ ।
 पूर्णसप्तस्वरः सोऽयं भिन्नमार्गः प्रवर्तते ॥ १७० ॥
 इत्थं कलाचतुःषष्टिविरोधः साधु नायताम् ।
 तस्याः कलापरिच्छेदे रूपमाविर्भविष्यति ॥ १७१ ॥
 आधृतकेसरो हस्ती तीक्ष्णशृङ्गस्तुरंगमः ।
 गुरुसारोऽयमेरण्डो निःसारः यदिरद्रुमः ॥ १७२ ॥
 इति लौकिक एवायं विरोधः सर्वगर्हितः ।
 विरोधो हेतुविद्यासु न्यायाख्यासु निवर्त्यते ॥ १७३ ॥
 सत्यमेवाह सुगतः संस्कारानविनश्वरान् ।
 तथाहि सा चकोराक्षी स्थितैवाद्यापि मे हृदि ॥ १७४ ॥
 कापिलैरसदुद्भूतिः स्थान एवोपवर्णते ।
 असतामेव दृश्यन्ते यस्मादस्माभिर्दृष्टवाः ॥ १७५ ॥
 गतिन्यायविरोधस्य सैषा सर्वत्र दृश्यते ।
 अथागमविरोधस्य प्रधानमुपदिश्यते ॥ १७६ ॥
 अनाहिताग्नयोऽप्येते जातपुत्रा वितन्वते ।
 विप्रा वैश्वानरीमिष्टिमङ्गिष्ठाचारभूषणाः ॥ १७७ ॥
 असावनुपनीतोऽपि धेदानधिजगे गुरोः ।
 स्वगावशुद्धः स्फटिको न संस्कारमपेक्षते ॥ १७८ ॥
 विरोधः सकलोऽप्येव कदाचित् कविकौशलात् ।
 उत्क्रम्य क्षीपगणनां गुणवीर्यां विगाहते ॥ १७९ ॥
 तस्य राज्ञः प्रभायेन तदुद्यानानि जग्निरे ।
 आर्द्रांशुकप्रयालानामास्पदं सुरशाखिनाम् ॥ १८० ॥
 राज्ञां विनाशपिशुनश्चकार परमारुतः ।
 धुन्वन् कदम्बरजसा सह समच्छदोद्गमान् ॥ १८१ ॥
 दालाभिप्रेरणप्रस्तवधूजनमुपोद्गतम् ॥
 कामिनां लयवैषम्यं गेयं रागमवर्धयत् ॥ १८२ ॥
 ऐन्दवादर्चिषः कामी शिशिरं हव्यवाहनम् ।
 अयलाधिरहङ्गे शविह्रलो गणयत्ययम् ॥ १८३ ॥
 प्रमेयोऽप्यप्रमेयोऽसि सकलोऽप्यसि निष्कलः ।
 एकस्त्वमप्यनेकाऽसि नमस्ते विश्वमूर्तये ॥ १८४ ॥
 पञ्चानां पाण्डुपुत्राणां पत्नी पाञ्चालपुत्रिका ।
 मर्तानामप्रणीयासीदैधो हि पिथिरीदृशः ॥ १८५ ॥

शब्दार्थालंक्रियाश्चिन्नमार्गाः सुकरदुष्कराः ।

गुणा दोषाश्च काव्यानामिह संक्षिप्य दर्शिताः ॥ १८६ ॥

व्युत्पन्नबुद्धिरमुना विधिदर्शितेन

मार्गेण दोषगुणयोर्वेशवर्तिनीभिः ।

यागमिः कृताभिसरणो मदिरेक्षणाभि-

र्धन्यो युवेव रमते लभते च कीर्तिम् ॥ १८७ ॥

॥ इत्याचार्यवण्डिनः कृतौ काव्यादर्शे शब्दालंकार-दोष-
विभागो नाम तृतीयः परिच्छेदः ॥

॥ समाप्तथायं ग्रन्थः ॥

४५८५

THE
KAVYĀDARŚA OF DAṆḌIN
LITERAL 'ENGLISH' TRANSLATION.

N.B.—In the translation extra words are enclosed within square brackets; explanations and references are inserted in ordinary (curved) brackets; while in the case of paronomastic words the secondary sense is inserted in angular brackets directly after the primary sense. In Parichchheda in particular, various kinds of underlinings introduced are intended to explain the precise nature of the word embellishments illustrated, for which purpose the original Sanskrit stanza had to be transcribed entire in Roman characters and then its translation inserted within brackets.

THE KĀVYĀDARŚA OF DANDIN

PARICHĪHHEDA I

May the all-white Sarasvatī—the Hṛ̥ṣṭī midst the group of the mouth lotuses of the four faced [God]—find for long delight in my manasa (mind) 1

We have condensed earlier treatises have studied [literary] usages, and, to the best of our ability, are [now] commencing a treatment of Poetry ■

All the dealings of men in this world are in every way rendered possible by virtue of languages alone, be they amongst those formulated in rules by the Sages or be they otherwise 3

This entire triad of worlds would have become blind-darkness if the light named Word had not been shining all through the Samsāra 4

The reflecting object [in the form] of the glory of the kings of yore imaged within the mirror [in the form] of literature—though the kings be themselves absent—itsself does not, mark ye perish 5

Word well used is declared by the wise to be the wish milking cow, the same ill used, however, declares the user a bovine nature 6

Hence not even a slight blemish should by any means be overlooked in poetry. A body, albeit beautiful, can become loathsome [even] by one spot of leprosy 7

How can a man ignorant of the Science distinguish between excellences and blemishes? Has [ever] a blind man the power to comprehend distinctions in colours? 8

Hence it is that the Sages, with a view to secure people's proficiency in letters, have laid down, in the case of compositions of diverse styles the methods for their making 9

They have shown what constitutes the body and what the embellishments of Poetry. The 'body' consists of a series of words calculated to aptly convey a desired meaning 10

This [body] is adequately divided into just three sorts: Metrical, Prose, and Mixed. The 'metrical' consists of four feet, and this [again] falls into two classes: Vṛtta and Jāti. 11

The detailed treatment of it (the metrical body) is set forth in Metrical Compendium, and the knowledge of it is [as] a ship for persons wishing to dive into the deep ocean of Poetry. 12

There exists that detailed classification of Poetry into Mukta, Kulaka, Kosa and Samghāta, but it is not mentioned here, as it is included within Sarga-bandha (or Composition in Cantos). 13

Composition in Cantos is a long poem (Mahākāvya) and its definition is being given [now]. Its opening is a benediction, a salutation, or a naming of the principal theme. 14

It springs from a historical incident or is otherwise based upon some fact; it turns upon the fruition of the fourfold ends and its hero is clever and noble. 15

By descriptions of cities, oceans, mountains, seasons, and risings of the moon or the sun, through sportings in garden or water, and festivities of drinking and love, 16

Through sentiments-of-love in separation and through marriages, by descriptions of the birth and rise of Princes, and likewise through state counsel, embassy, advance, battle, and the hero's triumph. 17

Embellished, not too condensed, and pervaded all through with poetic sentiments and emotions, with cantos none too lengthy and having agreeable metres and well formed joints, 18

And in each case with an ending in a different metre furnished,—such a poem possessing good figures of speech

wins the people's heart and endures longer than [even] a Kalpa. 19

A poem, although defective in certain of these aspects, is not to be condemned, provided the excellence in respect of things contained in it wins the approval of the experts. 20

Having first set forth the hero with [all] his excellences, through him to secure the defeat of his enemies: this is a mode natural-and-pleasing 21

While, having [first] delineated the family, the manliness, the learning, and so forth even of the enemy, to assert, through his triumph over him, the pre-eminence of the hero, is what is approved by us 22

A succession of words not amenable to division into metrical feet is called Prose. Chronicle and Tale are its two varieties. Of these Chronicle, we are told,— 23

Is what is narrated by the Hero himself exclusively: the other by the Hero as well as by any other person. The showing forth of one's own merits is not here, in view of his being a recorder of events that have actually occurred, a blemish. 24

This restriction, however, is not observed, in as much as there [in Ākhyāyikā] also other persons can narrate. That another person narrates or he himself does it—what kind of a ground for distinction is this? 25

If [the metres] Vaktra and Aparavaktra and the having of the title Uchchhvāsa [for a sub-division] are to be the differentiating mark of an Ākhyāyikā, occasionally even in Kathās— 26

Why, as in the case of Āryā and other metres, should there not be scope for Vaktra and Aparavaktra? Lambha and other [titles for sub-divisions] are observed [in Kathās] as a distinguishing characteristic: let 'Uchchhvāsa be one of them: what matters? 27

Hence, Kathā and Ākhyāyikā constitute just one species denoted by two names. Herein also are comprised the remaining species of Narration. 28

The abduction of a maiden battle, deception, some body's rise in fortune and such other topics are common to it (Ākhyayika) no less than to Compositions in Cantos they do not form its differentiating characteristics 29

Any peculiar mark that the poet might affect according to his fancy [in a Katha, etc.] he could without impropriety affect in other compositions. For accomplished persons, in the attainment of their desired ends, can there be any occasion that may not [just as well] serve as an opening? 30

Mixed compositions are the drama, etc. Details about these [should be followed] in other works. There exists likewise a composition partly prose and partly verse known as Champu 31

All this literature, from another point of view, the authorities declare as being fourfold Sanskrit, Prakrit, Apabhramsa and Mixed 32

The Sanskrit is indeed the speech divine, it has been expounded by great Sages. Manifold is the gradation of the Prakrit as being Tadbhava (derived) Tatsama (analogous) and Desi (provincial) 33

The speech current in the Mahārāshtra is known as the best Prakrit, in it are composed [poems like] the Setubandha,—that ocean of the gems of good sayings 34

Sauraseni and Gaudi and Lāṭi, as also any other language of the same kind, is in common usage denoted by [the simple term] 'Prākṛit' 35

The languages of Ābhiras (cowherds) and others are known as Apabhramsa in poetic compositions in a scientific treatise however, every [language] other than Sanskrit is declared to be Apabhramsa (a debased form) 36

In Sanskrit are Sargabandha and similar compositions, in Prākṛit are Skandhaka and the like. Osara and others are in Apabhramsa, while the dramas etc. use a mixed language 37

As to a Katha it is composed in all languages ■ also in Sanskrit The Brihatkatha is said to be in the language of ghosts, and contains miraculous incidents 38

Lasya (dancing), Chhalita (pantomime), Sampā (instrumental music) and such other [elements] are meant for the eye The rest on the contrary are exclusively for the ear Here also a twofold division has been made out 39

Manifold is the style of composition with minute mutual differences Of these [styles] the Vaidarbha and the Gaudiya as being clearly different [from each other], will now be described 40

Cohesion (1 43), Lucidity (1 45) Evenness (1 47) Sweetness (1 51), Tenderness (1 69) Explicitness of meaning (1 73), Pregnancy[-of-expression] (1 76) Floridity (1 80), Grace (1 85), and Transference (1 93), 41

These ten qualities are considered as the soul of the Vaidarbha style, the opposites of these are usually to be noticed in the Gauda style 42

Cohesive is what does not involve Looseness Loose is what consists mainly of faintly aspirated syllables, as for instance—'Malati mala lolāli kalāla (a garland of Malati[-flowers] laden with longing bees)' 43

In view of alliteration this has been permitted by the Gaudas, by the Vaidarbhas, [however,] because it secures compactness of [syllabic] binding. [expressions] like 'Malati-dama langhitam bhramaraih (a wreath of Malati invaded by bees)' 44

Having Lucidity is that which conveys a sense that is well-known 'Indor indivara dyuti lakshma lakshmin tanoti (the spot on the Moon shining like a blue lotus augments her charm)' is [for instance] an expression conveying the sense without any effort 45

Because it exhibits command over grammar the Gaudas prefer even what is not very conventional, for instance, 'Anatyarjunābjanmasadrikshāṅko valakshagah (the white rayed [Moon] having a spot resembling a water-born [lotus] not-very-white i.e. blue)' 46

Even is what is not uneven† as regards syllabic-structures. These structures are soft harsh, and temperate, springing from the grouping together of soft, harsh and mixed syllables 47

[An instance of soft structure is—] ‘Kokīlalapa-vachalo mām aiti Malayānilāḥ (garrulous by reason of the cuckoo’s notes the Malayā wind approaches me), [that of harsh structure is—] ‘Uchchhalachohhikarachchhachchhanirharambhahkanokshitāḥ (being surcharged with drops of very pure water from rills with their spouting sprays)’ 48

[An instance of temperate structure is—] ‘Chandana pranayodgandhīr mando Malayāmarutāḥ (the soft Malayā breeze with its spreading fragrance due to friendship with sandal trees)’, [an instance of uneven structure is—] ‘Sparḍhate ruddhamaddhairyo varāramāṇanānilāḥ (having upset my courage [the wind] vies with the breath from the mouths of excellent damsels)’ 49

[The last ■ an instance of unevenness in one line; but the preceding four lines as a whole constitute a larger example of unevenness] regardless of this unevenness and with an eye to pompousness in diction and in figures, the poetic style of the Easterners has attained ■ large volume 50

Sweet is what has Sentiment, [for] in words no less than in things Sentiment exists [Sentiment] whereby the learned are delighted like unto the honey loving [bees] by honey 51

Within any given group of audibles (śruti) one experiences ■ similarity [in sound], ■ juxtaposition of words exhibiting that kind of similarity and securing [a specific kind of] alliteration gives rise to Sentiment 52

[For instance—] ‘Eṣha rāja yadā lakṣmīm prāptavan brāhmaṇapriyāḥ Tadā prabhūrīti dharmasya loke aminnut saṃbhavat || (When this king to whom the brahmins are dear attained sovereignty, from that time on, in this world, there has been a jubilant day for Religion) 53

† I read *bandheshavarishamāṇ* following the Jśālmīr Ms

The Gaudas do not pay any regard to such [sound-similarity], for they love alliteration (Anuprasa), the Vaidarbhas usually prefer this even to alliteration 54

Anuprāsa is a repetition of syllables, in metrical feet as well as in words, provided there is a contiguity sufficient to awaken latent impressions from earlier cognitions 55

[An Anuprasa in metrical feet is illustrated in—] 'Chandre sarannisottamse kundastabaka vibhrame | Indranilanibham lakshma sandadhatyalinah sriyam || (Upon the moon, the crest adornment of the autumnal night and exhibiting the grace of a bunch of kunda-flowers, the spot that looks like sapphire wears the charm of a bee)' 56

[An Anuprasa in words is illustrated in—] 'Charu chandramasam bhiru bimbam pasyatadambare | Manmano manmathakrantam nirdayam hantum udyatam || (Look, O timid one, at this beautiful lunar orb in the sky, up-risen to strike ruthlessly at my mind [already] invaded by Cupid)' 57

It is Anuprasa of this sort with the [similar] audibles not too much removed [from each other] that is approved, and not as in—'Ramamukhambhojasadrisas chandramah (the moon appears like the lotus in the form of the damsel's face)' 58

[Consider the case—] 'Smarah kharah khalah kantah kāyah kopascha nah kṛśah | (Cruel is Cupid and the lover a villain, our body as well as anger has grown feeble)', [or] 'Chyuto mano'dhiko rāgo moho jato'savo gatah || (my pride is gone and my love is greater, I faint my life is leaving me) 59

[Compositions] like these lead to a roughness of syllabic-structure and to looseness, hence such an Anuprasa the Southerners do not cultivate, 60

The same repetition having for its object a group [of syllables] is known as Yamala (Chime), that, however, is not so exclusively conducive to Sweetness and will hence be dealt with later (iii 1-77) 61

Granted that each and every figure imbues the sense with Sentiment; nevertheless it is the absence of coarseness that for the major part bears this brunt. 62

'O girl, how is it that while I long for thee thou dost not long for me?'—the nature of the sense here conveyed is coarse and tends rather † to lack-of-Sentiment. 63

'No doubt this low-born Cupid, O fair-eyed one, is ruthless unto me; but, happily, he is free from malice for you!'—here the sense, not being coarse, gives rise to the Sentiment 64

There does exist a coarseness even in word. It [springs] from the utterance of what is not polite, as for instance, a word beginning with 'ya' in the description of the joys of love. 65

Through the expressive power of words when taken in conjunction, and further through the [secondary] sense conveyed by a sentence [as a whole], there results vulgarity causing an unpleasant cognition; as an instance [of the former]—'Yā bhavataḥ priyā (she who is dear unto you < she who is dear unto the man with sexual propensity >)' 66

[An instance of the latter is—] 'Kharam prahritya virāntaḥ puruṣo viryavān (having struck [the demon] Khara < lustily > the heroic personage [Rāma] < the virile youth > is taking his rest)'. [Compositions] like these are not commended in both the Styles. 67

[Expressions] like 'bhagini (sister)', 'bhagavati (honoured lady)', etc are universally permitted. Thus far [has been exhibited] the [two-fold] division of Sweetness; now Tenderness will be described. 68

Now Tender is thought to be that which for the most part has no harsh letters; while the fault of a looseness in structure has been [already, i. 43] exhibited in a composition with all soft [vocables] 69

[Consider for instance—] 'Mandalikritya barhāni kanthair madhura-gītibhiḥ ! Kalāpinah pranrityanti kālā

† I read *vāra-vāyava*, following the *Josalmir Ms*

Imutamālini || (Spreading their plumage in a circle these feathery-peacocks with their throats full of sweet songs are dancing in [this] season that gathers clouds)'. 70

Here the sense is by no means exalted, nor is there any striking figure. It is only through Tenderness that this [stanza] gains a place upon the lips of the good people. 71

Under the idea that || secures Grandeur others very often produce compositions although very difficult to pronounce, for example—'Nyakshena pakshaḥ kṣapitaḥ kṣhatrīyānām kṣanāt (Parasurāma in an instant destroyed the troop of kṣhatrīyas)'. 72

Explicitness of meaning consists in the meaning requiring nothing [extraneous] to be brought over [for completion], for example—'Harī [incarnated as Boar] uplifted the earth from the ocean reddened by the blood of serpents'. 73

'The earth was by the Great Boar uplifted from the reddened ocean—If so much alone had been expressed the 'blood of serpents' would have to be [extraneously] brought over. 74

Such a [composition] is not much esteemed in both the Styles, for, the sense is not easily understood if the law of [the expressive power of] words is transcended. 75

When upon the recitation of a [composition] a certain eminent charm is experienced, that [composition] is styled 'Pregnant in expression'. This [charm] lends excellence to poetic style. 76

[For example—] 'The forlorn look of the mendicants fell upon Your face [but] once and thereafter Your Majesty, it had not in that same condition to look upon another's face. 77

In this statement of liberality the eminence is very well perceived. In this very manner, by the application of a similar standard, other instances should be followed out. 78

Some consider [a composition] with becoming epithets as being Pregnant in meaning, for example, [a composition making use of epithets like] 'sportive lotus', 'pleasure pore', 'golden bracelet' etc 79

Floridity consists in a superabundance of compounds. This is the soul of Prose. Even in Poetry, for the non-Southerners, this is their sole resort. 80

That is of manifold varieties in accordance with the profusion or sparseness of heavy or of light syllables or with [an equal] mixture of them, and can be illustrated in Chronicles, etc 81

[For example—] 'Astamastakaparya-tasamastārkām-susmatarā | Pīnagianasthātām rakamravastreva vārūnī || (Clad in the drapery of all the beams of the Sun scattered on the summit of the Setting mountain, the Western direction [looks] like a dame with a beautiful reddish garment covering her expansive bosom) 82

In this way even in poetry the Easterners cultivate Floridity in expressions. The others however prefer Floridity of expressions when it is charming and not confusing. For example— 83

'Payodharatātotsangalagnasamdhya-tapāmsukā | Kasya lāmāturam cheto vārūnī na karishyati || (With her garment in the form of the evening rays clinging to the sloping ridge of < the bosom in the form of > the clouds whose mind cannot < the damsel in the form of > the Western direction make love afflicted?)' 84

Graceful is what is agreeable to the whole world because [being striking withal] it does not transcend ordinary possibilities. It is met with in friendly inquiries and also in descriptions. 85

[For example—] 'Those alone are verily houses which a great ascetic like you thus honours by the purifying dust of his feet. — 86

[Or—] 'O thou of faultless limbs, unto these thy breasts as they are expanding there is no room adequate between thy two creeper-like hands. 87

[In these two examples] the matter is quite within the limits of possibility and is embellished by being expressed in a telling fashion. It is considered graceful by every one who is content to keep within the normal run of things. 88

When a matter is sought to be described by an excessive superimposition, as transcending the ordinary, thereby it is the connoisseurs who are much pleased and not the others. For example— 89

'Like a Sanctuary of Gods this our house from to day onwards is to be honoured in as much as its sin has been entirely washed off by the falling of the dust from your feet' 90

[Or—] 'Small has been the Aërial space created by the Creator, quite unmindful of it is so extensive an expansion of your breasts that was to be !' 91

This has been styled 'exaggerated statement' it is made too much of by the Gaudas. The mode earlier illustrated is the essence of the other style. 92

When, keeping within the limits of mundane possibilities, the nature of a thing is neatly transferred to another thing distinct from it [that is known as Transference. For example— 93

'The night lotuses close in while the day lotuses open up. Here by reason of the superimposition of the action of the eyes [upon the lotuses] words expressive [of that action] have been predicated [of the lotuses]' 94

Spitting belching vomiting and such other words, only when appearing under a secondary sense are very pleasing, elsewhere they fall within the limits of vulgarity. 95

[For example—] 'The lotuses having drunk the sparks of fire emitted by solar rays seem once again to vomit them through their mouths that eject reddish pollen.' 96

This is agreeable, disagreeable however in an expression like— 'the young lady is sitting. A simultaneous

superimposition of many qualities is [likewise] declared
[to constitute the same guna] For example— 97

‘The rows of clouds thundering, [like moaning women
enceinte,] overpowered by the heavy weight of the foetus
< in the form of water > are here lying upon the lap of the
< friend in the form of the > mountain table land’ 98

Here, lying upon the lap of the friend, moaning,
heaviness, fatigue—these manifold characteristics of the
enceinte are exhibited [by transference] 99

This quality that is called Transference is indeed the
all in-all of poetry, all poets whatsoever, without excep-
tion follow its guidance 100

Thus these two Styles are differentiated by a descrip-
tion of the nature of each [Subsidiary] divisions of them
as existing in the individual poets it is not possible to
describe 101

Great is the difference in the sweetness of sugar cane,
of milk, and of molasses, and yet it is not possible to have
it described even by the Goddess-of Learning 102

An inborn genius, learning quite free from defects, and
no slight application these constitute the [one] cause of
this excellence in poetry. 103

Even though there be not that extraordinary genius
which depends upon the [specific] nature of the earlier
latent impressions yet Speech, cultivated with study and
effort, certainly grants her own rare favour 104

Therefore, verily, it behoves those seeking fame to put
away sloth and persistently cultivate Speech. For, even
though the poetic power be meagre, yet people who have
made the effort are able to hold their own in assemblies of
the wise 105

Thus ends the First Chapter entitled Differences of
Style of the Kāvya-darsa or Mirror of Poetry, the work
of Ācharya Dandin

PARICHCHHEDA II

The attributes that lend elegance to poetry they call Embellishments. They are yet being formulated, who can [possibly] describe them in their entirety? 1

But the principle underlying the formulation has been indicated by earlier Teachers. This our endeavour aims at giving the same once more in a revised form. 2

Some Embellishments have been already described before [1 52, 55-61] while distinguishing the [two] Styles other Embellishments common [to both] will [now] be exhibited. 3

Nature description (11 8), Simile (11 14) Metaphor (11 66), Illuminator (11 97) and Repetition (11 116) Interdiction (11 120) Corroboration (11 169), Out-matching (11 180) Cause searching (11 199),

Inclusion [Inclusive Assertion] (11 205) Transcending [Hyperbole] (11 214) and Poetic Conception (11 221), Cause (11 23), The Subtle (11 260) The Slender (11 265), Relative Order (11 273) The Joyous (11 275) The Impassioned (11. 275, 281) The Vigorous (11 275-294) Periphrasis (11 295) Facilitation (11 298) 5

The Exalted (11 300) Concealment 11 304, Paronymasia (11 310) Effectuation through Hinderance (11 323) Equal-Pairing (11 330), Contradiction (11 333) Vicarious Praise (11 340) Disguised Eulogy (11 343), Illustration (11 348), 6

Conjoint Description (11 351) Barter (11 351), Benediction (11 357) Commixture (11 359, and Sustained-Intuition (11 364). These are the Embellishments of Language exhibited by ancient Sages. 7

Making bodily manifest the [real] nature of things in varying situations the first of these Embellishments is called 'Nature-Description' or 'Class Portrayal'. For example— 8

With their beaks reddish and curved their feathers green and tender, with their throats exhibiting the tricolour line here are these parrots with their sweet talk' 9

[Or—] 'With his throat thrilling with sweet cooing and his eyes rolling about this pigeon, full of lust, has covered up and is kissing his mate' 10

[Or—] 'Causing the hair on the body to stand on end, affording bliss unto the mind, and making the eyes close this is my Beloved's touch gaining upon me' 11

[Or, again—] 'Black at the throat and holding a skull in his hand the moon-crested and bull bannered [God Śiva] with his softly reddish matted hair became visible' 12

Such is Nature description as referring (respectively) to a class, an action, a quality and an individual substance. It is this very [description] that rules supreme in scientific treatises, and in poetry too the same is in requisition. 13

When in some sort or other a likeness is experienced as springing up [between two things] that is called Simile. It will now be exhibited in all its details 14

'The palm of your hands, O pretty maiden is red like a water lily'—This is Simile with [specified] Quality in as much as the common quality is directly exhibited here 15

'Thy face is like a red lotus, thy eyes like two blue lotuses'—This is Simile [direct] between Things seeing that the [common] quality is merely to be inferred 16

'Like your face this lotus has become blooming'—This is understood as Reversed Simile because the established order [of things] is here controverted 17

'The lotus is like thy face, thy face is like the lotus'—This one is Mutual Simile as it shows forth mutual excellence 18

'Thy face is to be likened to the lotus alone to nothing else whatsoever'—This in as much as it negatives semblance with another thing is Restrictive Simile 19

Lotus for its part imitates thy face if another there be of the same sort let it do likewise—This is Unrestricted Simile 20

A Cumulative Simile also their is of the following type—'not in splendour alone but in the action of delighting also thy face imitates the Moon'. 21

'In thee alone is thy face to be seen, while the Moon is seen in the sky: this much is the only difference, no other'—This is a Transcendent Simile 22

'Let not the Moon boast, thinking—in me alone is the splendour of her face, since it does exist even in the lotus'—This is Fancied Simile. 23

'If there were to be a kind of a lotus with upraised eye-brows and with eyes rolling in it, that might be admitted to wear the beauty of thy face'—This is called Hypothetical Simile. 24

'Fancying thy face, O slender-bodied one, to be the Moon, in my yearning for thy face, I am running even after the Moon!'—This is considered Simile of Illusion. 25

'Is it a lotus with bees rolling inside?—Is it thy face with tremulous eyes?—thus does my heart waver'—This one is Simile with a Doubt. 26

'In a lotus that the Moon can overpower, there cannot be a splendour that puts the Moon to shame; hence this is only thy face'—This is Determinative Simile. 27

'Out-rivalling, the cold-rayed [Moon], full of splendour and possessing a fragrant breath, thy face is like a lotus <that hates the Moon, that smells fragrantly, and wherein the Goddess-of-Wealth resides>'—This is declared to be Paronomastic Simile. 28

Because it can be expressed in words having identical forms a Simile is called a Simile of Agreement; for example—'This row of gardens looking beautiful by reason of forests of Sāla trees is like a girl <beaming with her face and flowing hair>.' 29

'A lotus is full of pollen [or dust]; the Moon is subject to waning [or consumption]. Thy face, though similar to them, towers proudly above them'—This is declared to be Condemnatory Simile 30

'Lotus is the place-of origin of even God Brahma-deva, the Moon is held by God Śumbhu upon his head, and these [two] are like thy face'—This is called Laudatory Simile 31

'My mind desires to declare that thy face is like the Moon that may be a merit or a blemish'—This is known as Simile with Suppressed Judgment 32

'The hundred-petaled [lotus] the autumnal Moon and thy face this triad is mutually opposed'—This is considered Simile of Opposition 33

'There does not at all exist any power in the cold < dull > and spotted Moon to roar against (or rival) the face'—This is no other than Inhibitive Simile 34

Thy face is marked with the eyes of deer the Moon is marked by the deer itself, and yet the Moon is merely thy equal and does not surpass thee'—This is Cajoling Simile 35

This is not a lotus but the face itself, these are not two bees but the eyes—This, because the point of similarity is quite evident, is no other than a Simile based upon a Statement of Fact 36

'Having transcended the equality with the Moon and with the lotus, thy face has become like unto itself alone—This is [called] an Absolute Simile 37

'Thy face shines like the essence of the splendour of all lotuses as if gathered together in a place'—This is known as Abnormal Simile 38

'That harsh speech should issue from this mouth is as though poison should issue from the Moon or fire from sardal—This is Simile of Impossibility 39

Thy touch is cool like sandal water, like Moon beam, like Moon stone, and such other things'—This, as bringing out the excess [of the quality] is called Multiplier Simile 40

'As if chiselled out of the lunar orb, as if extracted from lotus interior is, O slender bodied one, thy face—This is Modificatory Simile 41

'Valour has lent thee charm as light does unto the Sun,
as the Sun does unto the day, as day does unto the sky'—
This is the sequence for a Stringed Simile 42

If the sense of a whole sentence is compared with just
the sense of another sentence, that is Sentence Simile,
which is twofold according as the word [of comparison]
iva (like) is one or not-one. 43

[For example—] 'Thy face with its tremulous eyes and
exhibiting the brilliance of the teeth shines as does a lotus
with hovering bees and with filaments appearing into
view' 44

[Or, again—] 'Of the slender bodied one, as of the
lotus creeper—the face, like the lotus—I, like the honey-
loving [bee], repeatedly drank and then desisted' 45

Having made an assertion about a thing, the putting
forth of another thing alike [to it] in qualities—as leading
to a recognition of similarity between them—is Simile
based upon a Correspondence of Types For example— 46

'Amongst kings that are being born not even one
like thee as yet exists indeed for the Parijata a second
[similar] tree does not at all exist' 47

Having equalised a lower [thing] with a higher in the
matter of [performing] identical function, when an asser-
tion is made, that is declared as Simile of Analogous
Pairing For example— —48

'The destroyer of Puloma is awake for the protection
of Heaven, thou for that of the Earth By him the demons
are killed, by thee arrogant kings' 49

'By thy splendour the Moon, by effulgence the Sun,
by courage the Ocean thou, O king, dost imitate'—This is
considered Simile with a Reason 50

Neither difference in gender and number nor inferi-
ority and superiority, at which the learned people are not
pained, is enough to constitute a blemish in a Simile 51

[For example—] 'Like a woman he walks this eun-
uch' 'this woman talks like a man', 'he is dear unto
3 [Kāvyaśārāṅga, Trans.]

me like my life-breaths', 'learning was acquired like wealth' 52

[Or again—] 'Like you, O Lord of the Earth, does the Lord of Gods shine', 'the king is well able to stand on an equality with the Sun in lustre' 53

Examples like these do not at all lack charm But in certain composition persons with a taste for literature feel pain For example— 54

'Like a Haṁsī is the Moon white', 'the sky like lakes is spotless', 'the warrior is, like a dog, attached to his master'; 'the fire fly shines like the Sun' 55

Such a thing is avoided by the wise the reason whereof can well be imagined [* by the learned themselves with a view to ascertain the good and bad points {in a Simile}] 56

The words *iva* (like), *iva* (as), *vā* (in like manner) *yathā* (according as), together with *samāna* (similar), *nibha* (alike), *sannibha* (looking like), *tulya* (equal), *samkūśa* (similar looking), *nirūśa* (appearing like), *pratīśa* (shining alike), *pratirūpa*[ka] (of corresponding form), 57

Pratipaśha (rival), *pratidiandin* (matching with) *pratyanika* (opposed to), *virodhin* (adverse to), *sadrīk* (akin) *sadrīśa* (accordant), *samūdīn* (cognate) *sajūtiya* (kindred), *anujūdin* (attuned to), 58

Pratibimba (reflection), *pratichchhanda* (image), *sarūpa* (conforming to), *sama* (same), *sammita* (coterminus), *śaśaśhana* (of like character), *sadrīk-kūbha* (of like appearance), *sapaśha* (mated with), *upamita* (compared with), *upama* (comparable with), 59

[Taddhitas such as] *lalpa* (about), *desiya* (bordering with) and *desya* (on the border land of), as also *prakhya* (going by the name of) and *pratinsī* (representative), the words *savarna* (of like type) and *tulita* (weighing evenly with) as also [all] words expressing the sense 'not defective', 60

The Adjectival Compound as seen in examples like *sasāṅkavadanū* (the moon-faced [lady]); he rivals, conquers, hates, bears malice towards, decries; 61

He runs down, disdains, torments, censures; mocks, makes peace with, rails at, is jealous of, envies; 62

He robs his beauty, he takes away his splendour; he disputes with him, he mounts the balance with him; 63

He walks in his foot-steps, he enters into his region; he follows him, possesses his characteristic, repudiates him; 64

And he copies him:—these are words indicative of similarity [* in a Simile, here enumerated to help the intellect of the poets.] 65

END OF SIMILE

Simile itself with the difference [between the standard and object of comparison] concealed is called Metaphor. For example, 'arm-creeper', 'hand-lotus', 'foot-foliage'. 66

[Or,] "Thy fingers were the leaves, the rays [issuing] from [thy] nails the flowers, and the arms the creepers: thou wast the Vernal Beauty [herself] vividly moving before our eyes". 67

This [latter] is what is called Metaphor out of Compound; the former was Metaphor in a Compound. "The face-moon's smile is moon-light" is a Metaphor both in and out of Compound 68

"With the red fingers for a row of petals and the nail-rays for filaments, your foot-lotus is placed by kings on their head". 69

In as much as, having superimposed upon fingers etc. the nature of petals etc., and upon foot the nature of a lotus, this last is placed in a becoming position [i. e. the head], this is called a Total Metaphor. 70

[Consider the example] "For no cause whatsoever, O wrathful lady, with the throbbing lower-lip for the foliage thy face is exhibiting blossoms in the form of drops of perspiration that glitter like pearls". 71

Here, having transformed the drops of perspiration into blossom and the lower-lip into foliage, the face has not been transformed into anything else; hence this is Metaphor of the Constituent parts [alone]. 72

"With the dancing eye-brow, trickling drops of perspiration, and reddened eyes this face-lotus exhibits a state of intoxication". 73

Without transforming the constituent parts of the face, the face alone was here changed into a lotus; hence this is Metaphor of the Constituted-whole [alone]. 74

"Lured by the face with its cheeks reddened by intoxication and having red lotuses in the form of eyes, this person here has been suffused with < love in the form of > red colour". 75

This is Metaphor of a Single Constituent-part; in the same way there is a Metaphor of two or more Constituent-parts, in regard to which their compatibility or its absence causes [further] subdivisions. 76

"Bright with the flower of laughter and with bees in the form of tremulous eyes is this face". Here by reason of the companionship of bees with flowers the Metaphor is Compatible. 77

"Endowed with a soft smile for moon-light and mild eyes for lotuses is this face".—Here owing to the incompatibility of the lotus with moon-light the Metaphor is what is called Incompatible. 78

By the transformation of the constituted-whole and by having recourse to a transformation and non-transformation of the constituent-parts there results a beautiful Metaphor known as Uneyen. For example— 79

"With thy face-moon with the cheeks reddened by intoxication, and with creepers in the form of its eye-brows made to dance, the God-of-Love is capable of reducing the three worlds". 80

[In the example] "Triumphant is Hari's foot, the banner of joyous festivity of the Gods no longer in dread of the Demons, having the water of Jahnu's Daughter streaming from its top for its banner-cloth."— 81

Since the form of the banner as completed by the adjective [*śirolagnaJahnukanyājalāmsukah*] is as such assigned unto the foot, this is Adjective-metaphor. 82

[Take the example] "It does not close the [day-]lotuses, neither does it traverse the sky : your face-moon is able only to take away my life". 83

The non-performance of the functions of the moon and the performance of the function of some one else is here exhibited ; hence this Metaphor is called Contrary. 84

"In profundity thou art the ocean, in gravity thou art the mountain; and by reason of the granting of the peoples' desire thou art the Wish-yielding-tree". 85

Here through motives beginning with 'profundity' [the king] is made an ocean, a mountain, and the Wish-yielding-tree ; so this is Motivated-metaphor. 86

"Worthy of being relished by royal hañsas < in the form of great kings > and having a fragrance that is to be longed for by bees < in the form of lovers >—such is this thy face-lotus, O friend".—This is Paronomastic Metaphor. 87

That pair of Metaphors in which between the subordinate and the principal there is seen to be accordant and discordant natures is accepted as Comparison-Metaphor and Contrast-Metaphor. For examples [in order]—88

"This face-lotus rendered slightly-reddish by intoxication vies with the moon suffused with [the reddish] tinge at rising". 89

[And] "The moon is drunk by the Gods even though it is not-full ; by me, however, thy face-moon which has ever a full orb". 90

"Unto thy face-moon that thus torments another, O beautiful one, the character of moon is not accordant".—This is Negatived Metaphor. 91

"Even thy face-moon, O wrathful one, pitilessly burns me,—assuredly by my own failing luck".—This is Solacing Metaphor. 92

"On this stage in the form of the face lotus the dancing maid in the form of thy eyebrow creeper is performing a playful dance —This is an excellent Duplicated Metaphor 93

"This is not a face • this is a lotus These are bees, not eyes These [again] are filaments themselves they are not the splendours of thy teeth" 94

Having in this manner negated the nature of face etc., since [the same] is described by the nature of lotus etc., this is the Metaphor of Negated reality wherein the excellence of the qualities [of the face] is made to shine out 95

There is no end to distinctions in Metaphor as well as Simile, hence merely an outline has been indicated What is untold should by the talented be inferred 96

END OF METAPHOR

If [an expression] standing in one place and denoting either genys or activity or quality or individual can [syntactically] serve a number of sentences, that is called Illuminator For examples [in order]— 97

"The courteous <southern> wind removes the withered leaf of creepers, the same also accomplishes the breaking of the anger of delicate ladies" 98

"[Thy] elephants are roaming in the gardens on the shores of the four oceans, as also thy glories of the colour of kunda [flowers] in the bowers of the Chakravāla mountain" 99

"The quarters are darkened by the clusters of clouds belonging to the rainy-season, as also the fields by delicate rows of fresh grass 100

[And] • By Viṣṇu as he planted his footsteps the glories of the demons were driven away one knows not where, and from one knows not where were fetched back the fortunes of the gods" 101

The Illuminators [above] illustrated are Initial, similarly we will exhibit a few belonging to middle and final sentences They are as follows— 102

"[They] dance at the foot of the Nichulā [tree] and sing the peacocks do, and fix upon the watery-clouds an eye welling with tears of joy" 103

'A soft wind [becomes] repugnant, and the moon becomes fire while the fall [on the body] of sandal ointment [becomes] a rill of weapon in the case of travellers (staying away from home)" 104

"Water outpouring from a watery cloud, the troop of domestic peacocks and the quivering strap of lightning [constitute] the force of the God of flowery bow" 105

[And] "By thee a blue lotus upon the ear, by cupid an arrow on the bow, and by me likewise my heart on death the three have been thus simultaneously placed" 106

"The bright fortnight leads to the growth of the white rayed [moon], the latter to that of the five arrowed God, he to that of the passion of youths and that to the glory of sensual enjoyment" 107

Even in this [variety of] Initial Illuminator a string of sentences has been used each depending upon its predecessor, so this is considered a Stringed Illuminator 108

"The clouds, with their ⁱⁿsprays ⁱⁿwafted by the wind, augment the violence of Cupid, but diminish that of heat" 109

Here with the word 'violence' and with the word 'cloud' two opposite actions are brought together, so this is Illuminator of Contraries 110

"It robs the quarters of their expanse, it captures the host of fiery-orbs [stars], and it to day takes away my life—this cluster of rainy-clouds" 111

Since here one and the same function of the cluster of clouds, through being expressed in more than one word, is made an object of [syntactical] illumination, therefore this is Illuminator of Self same Object 112

"The clouds, ^{as}sable ^{as}huéd like the Tamala and accompanied by accordant winds, wander aloft in the sky, as do also on earth these maddened elephants < all, excluding

ing agreeable rutting odour > and [sable-hued like the Tamāla]". 113

Here there is a syntactical relation with 'wandering' of both 'clouds' as well as 'elephants' having self-same characteristics; so this is Paronomastic Illuminator. 114

In this very manner the remaining species in Illuminator should be followed out by the learned 115

END OF ILLUMINATOR

The repetition of the sense alone, the word alone, or of both in the very place of an Illuminator is considered as [giving rise to] three figures. For examples [in order]—116

"The Kadambas are opening, the Kutaja sprouts are bursting forth, the Kandalis are expanding, and the Kaku-bhas are blossoming." 117

"The row of clouds causes the group of peacocks to stretch up their necks, and the fish-bannered [Cupid] to-day creates longing in the minds of youths". 118

[And,] "Having subdued all-earth Your Majesty is sporting here with harem-ladies; while the host of your enemies transplanted to heaven are sporting [there] with celestial-nymphs " 119

Interdiction is an expression of opposition, and is three-fold according to the three [divisions of] time; but, in view of the distinctions in the things interdicted, its varieties are infinite 120

"The God-of-love with five flowery arrows has conquered the universe': this is impossible: or rather, marvellous are the powers [inherent] in things". 121

Here the notion of the incompatibility of Cupid's victory which, by virtue of the reason [adduced], was already gaining [upon us] has been interdicted: such then is Interdiction-of-what-has-happened. 122

"Wherefore, O sweet-tongued one, dost thou place the blue-lotus on thy ear? Thinkest thou that thy corner-glance is incapable of discharging the function?" 123

This is Interdiction-of-what-is-happening as the lover obstructs gallantly a certain lady in the very act of placing a blue lotus on the ear. 124

"I declare the truth: You shall not, dear-lover, obtain a sight of me with your eye reddened by the lakshā-juice transferred in the act of kissing another woman". 125

This is Interdiction-of-what-will-happen since, even in advance, an excessively proud lady has interdicted [her lover] lest he might some time commit the fault. 126

"It is false, O slender-bodied one, this reported tenderness of your limbs: if they be tender in reality, why do they all of a sudden pain me?" 127

This is Interdiction of a Quality since the lover has here in this manner interdicted the tenderness of the body on the ground of an action contrary to it. 128

"That she is my [own] beloved—how is it possible to ascertain it? For, a mere quivering light is [all that is] seen and not any substratum for it". 129

This is Interdiction of the Thing-having-qualities as, while the quality in the shape of light is admitted, the Thing-having-qualities is here interdicted in the act of expressing its extremely marvellous beauty. 130

"Thy eyes are becoming red and thy leaf-like lower-lip is throbbing while thy brows are knitted: and yet there is no fear in me who am blameless". 131

This is Interdiction of the Cause since the principal cause of fear—his own fault—is here denied by the clever lover: 132

"Away is the dearest-lover, and here has come the advent of the clouds; the nichulas are seen in blossom and [yet] I am not dead: what can it mean?" 133

This is Interdiction of the Effect [in as much as] after having introduced the cause, the terrible advent of the clouds, its effect—death—is negated. 134

"Not for long will your departure cause me affliction; if you are going, go [by all means]: have no fear about anything here". 135

Here, even prefacing it by a permission, there is an interdiction of the lover's departure by [the lady] who thus suggests her death: this is styled Permissive Interdiction. 136

"There is much wealth to be obtained by thee and there is pleasure and safety in the way; nor is there any anxiety about my life: and yet, my dear, don't you go". 137

While negating the reasons disagreeing with the lover's departure [he] is obstructed [by the lady] through her very authority [over him]; such then is Authoritative Interdiction. 138

"Powerful is my hankering for life: feeble is my hankering for wealth: Go or stay, my dear, just as you please: I have merely reported my own condition". 139

This is Slighting Interdiction. Since the loving lady, obstructing the departure of the lover, has here used slighting words. 140

"Go, my dear, if you mean to go: may your ways be auspicious! May I also come to life again there where you would be gone!" 141

This is Benedictory Interdiction, since, by way of a benediction, [the lady], all the while suggesting her own condition, is hindering the departure of the lover. 142

"If indeed there is to be your departure, then accept some other lady: I am even to-day captured by Death that [always] waits for a loop-hole". 143

This is Ruthless Interdiction in as much as by the [lady], overwhelmed by love, is interdicted the departure of the lover through the use of ruthless words. 144

"If you are going do it quickly lest there would fall upon your ear cries issuing from the mouths of afflicted relatives and causing hinderance to your departure." 145

This is merely Subservient Interdiction, since here is opposed, by one fondly in love, the departure of the lover while as-it-were assisting it. 146

"Wishing to do what is dear to you I have been meaning, my dear, to say 'Go'; but 'Do not go' is what escapes from my mouth: what can I do?" 147

This is Interdiction-with-an-Effort as there is shown the futility of the effort made for an undesired object, because it produces contrary result. 148

"Unto my Affection that resents the winking of the eye-lash because it becomes a momentary hinderance to your sight, do thou announce thy departure: what it desires I desire" 149

This is Dependent Interdiction seeing that the lady, being a slave to her affection, obstructs the [lover's] departure by the indication of a third object [upon which she depends], 150

"I shall, my lord, endure thy separation: [only] give me the pigment for invisibility, so that when I paint my eyes with it the God-of-Love—that tormentor—will not see me". 151

By putting forward an impracticable remedy for life there has been opposed here the departure of the husband: so they call this kind an *Interdiction-with-a-Remedy*. 152

"After all, Dearest, it has issued from thy mouth: the expression 'I am going;' now even though you be not going what have I to do with you whose love is so slight?" 153

This is Wrathful Interdiction since the departure commenced by the lover is opposed by the lady in passion, her mind being constrained by ebullient love. 154

[* "The simple lady, even at the mention of the lover's departure, fainted; anon, having recovered consciousness and seeing the lover, she asks—'why have you been away so long?'"] 155

[* Thus through the faint that came upon her at the time, the lady of tremulous eyes has interdicted the going of the beloved; such accordingly is Interdiction-with-Fainting]. 156

"It was neither smelt nor placed upon the ear by the ladies nor put into liquor: the blue lotus in the wells of the enemies just perished". 157

This is Interdiction with Compassion since, feeling compassion for the lotus as it were, its piteous condition has been set forth after denying the action suited to it. 158

"No wealth of any kind has been gathered, no learning whatsoever has been attained, and no sort of penance accumulated: gone is all life". 161†

This is Interdiction-with-Remorse, since after feeling remorse [for it] an aged man has made here a denial of wealth-gathering, etc. 162

"When there exists your face-moon, full of nectar, the hater < vanquisher > of lotuses and having soft stars < eye-balls >, what is the use of another moon?" 159

Thus has the real moon been interdicted by exhibiting qualities similar to it as residing in the secondary moon; hence of such sort is Paronomastic Interdiction. 160

"Is this an autumnal cloud or a group of hañsas? There is heard a noise similar to that of an anklet; so this is not a cloud". 163

This is Interdiction-after-a-Doubt, since the doubt is here removed by means of a quality easily to be found in hañsa and having no relation with the genus cloud. 164

"It is strange that your valour, although it has pervaded the universe, is not [yet] satisfied; or rather of the flaring fire when can one notice the satisfaction?" 165

This is Interdiction-by-Corroboation in as much as the wonder already gaining upon us has been restrained by the setting forth of a new fact analogous to it. 166

* Interpolated stanza.

† The transposition of stanzas 161-162 is intentional.

"Thou art not, O lord of men, praised at any time to the effect that thou givest, since mendicants take away thy wealth thinking it to be just their own" 167

Interdiction of this and similar sort is declared to be Interdiction with-a-Reason In this very manner it is possible to make out other [distinct] species also 168

END OF INTERDICTION

That is to be understood as Corroboration where, having introduced a certain thing, there is the putting forth of another thing capable of corroborating it 169

Of universal application (1), the specifically limited (2), tinged by paronomasia (3), incompatible (4), doing what is discordant (5), of accordant disposition (6), accordant-and-discordant (7), and the reverse of it [discordant accordant] (8)— 170

These and other varieties of it are observed in literary-use A series of examples of them [in order] is given for making their nature manifest 171

"The exalted ones [that are] the eyes of the world—the sun and the moon—mark-you, cannot help setting who can transgress destiny?" 172

"These rain clouds are removing the heat from [the bodies of] men, verily the birth of the great is for putting down the miseries of others" 173

"The Malaya wind is causing delight unto the people, verily one endowed with civility < related to the south > becomes dear unto all" 174

"Although spotted, this moon delights the world, for a good brahman, although possessing defects, [nevertheless] brings luck to men" 175

"The noise of the bees, though issuing out from a throat sweetened by drinking honey, becomes bitter to the ear of lovers, such is [the nature of] sin [committed]" 176

"This bed of lotus leaves here is burning my body, verily it is in the fitness of things that one that [in yellow and reddish colour] resembles fire should have the nature of burning" 177

"Let the moon if he pleases afflict me why does the spring torment me? Verily, an action done by the wicked becomes improper [when done] by the sweet-smelling one" 178

"Even moon lotuses cause affliction, how much more the host of sun lotuses? for when the partisans of the moon are fierce the partisan of the sun will not be soft." 179

END OF CORROBORATION

When, in the case of two things, their similarity has been expressed by words or suggested, if, between the same, a difference is stated [to exist], that is called Out matching 180

"With qualities such as courage <permanence>, beauty <saltishness>, and serenity <depth>, thou art a match for the ocean, the difference is only in thy body such as we see it" 181

This is One-sided Out-matching because through a quality belonging to one party there has been brought within the range of cognition a difference existing between both 182

"Incapable of transgressing the bounds and unfathomable are the ocean as well as Your Honour that one appears like black soot, you on the contrary have the brilliance of gold" 183

This is Double sided Out-matching in as much as the distinctive qualities of both [the parties]—blackness and yellowness—are here shown separately 184

"You and the ocean are both irresistible and possess great stamina <aquatic animals> and brilliance <the [sub marine] fire>, only in this much is there a distinction between you two he has a stupid disposition <water in him> while you are clever 185

This one, because of the nature of Paronomasia, might be regarded as Paronomastic [Out matching] the two [varieties] with Interdiction and Reason are also being shown— 186

"Although he has firm position and courage <permanence> and is the store of jewels, yet that dirty ocean does not at all attain equality with you". 187

"Although sustaining the entire earth with all the mountains and continents and oceans upon it, the Śeṣha, as possessing the sovereignty over snakes <as being the entertainer of sycophants> is inferior as compared with you". 188

What has been hitherto exemplified is Out-matching with the similarity Expressed-in-words; there is also one with the similarity Inferrible: that will presently be described. 189

"Thy face and the lotus: this is the difference between the two: the lotus springs up in water and thy face is [always] with thee". 190

"The eyes of the deer have no dancing eyebrows and are not through liquor tinged red; this thy pair of eyes however, is adorned with those qualities". 191

In the former is a statement of distinction alone: in this is the exhibition of additional [qualities] Accordant, Out-matching is again another kind, which is now exhibited— 192

"Thy face and the lotus are [both] blooming and possessed of fragrance; the lotus has bees hovering while thy face has rolling eyes". 193

"This moon is the crest of the sky: this hañsa is the ornament of the water; this sky is studded with stars: the water [is studded] with blooming lotuses". 194

In this [example], between sky and water the similarity in whiteness of which is being inferred, and between the moon and the hañsa the spotlessness of which is [already] inferred, a distinctness has been indicated. 195

In the earlier example (ii. 193) the similarity was expressed in words; in both examples (ii. 193 and ii. 194) what brings in the distinction—bees, eyes, etc.—is analogous; so there is [exhibited] the nature of Accordant Out-matching. 196

"Not to be dispelled by jewelled lamps, not to be removed by the sun's rays and obstructing the vision of youths is the darkness that springs from youth". 197

This is Out-matching in the same Genus, since this [youth-]darkness, agreeing with the genus darkness in obstructing the vision, is shown as distinct by other [characteristics]. 198

END OF OUT-MATCHING

Through negation of the well-known causes when some sort of a new cause, or naturalness, has to be presumed, that is Presumption. 199

[For examples—] "With the hañsas intoxicated though not drunk, with the sky spotless though not wiped off, with water clear though not [artificially] purified, the world appeared delightful to the heart". 200

[And] "Thy eye, though not painted with collyrium, is black; thy brow is bent, though not knitted; and this thy lip, though not dye-coated, is red, O beautiful one". 201

The intoxicatedness etc. which may not be caused by drinking etc., and are either caused by another [cause] or are without cause, of them an assertion is here intended; so there is nothing Contradictory. 202

"The mouth is naturally full of fragrance, the body is through-no-artifice beautiful, the moon is a causeless enemy and Cupid a gratuitous destroyer of life". 203

Here by means of words 'naturally' etc. the cause is directly negated and [yet] the effect—fragrance etc.—is asserted; so this is Presumption. 204

END OF PRESUMPTION

Having a certain object in mind when an assertion is made about another object analogous to it, that, as being a shortened mode [of expression], is considered Inclusive Assertion. 205

[For example] "In the full-blown lotus, while sipping honey according to his desire, the bee, mark you, is [now] kissing a bud in which the fragrance is not yet developed". 206

Here can be made out, in the case of a certain passionate man having amorous dalliance with a grown up matron, the tendency of his desire for a certain young-girl. 207

There is another [variety of Inclusive Assertion] having adjectives of identical form but giving only the qualified substances separately; there is yet another with adjectives [partly] identical and [partly] un-identical. 208

[For examples in order] "Here have I come across this great tree having stout roots <secure capital> and ample shade <fleshy appearance> and always sustaining with loads of fruits <bounties> those that seek them". 209

"I have fortunately secured this tall <eminent> tree having stability and great expanse of huge branches and possessing abundance of fruit and flower". 210

In both these [examples] a certain person is described as having the nature of a tree; in the former [example] all the characteristics are common, in the latter only two 211

"Pity it is that this ocean that had no contact with poisonous-snakes <wicked-companions> and the water <heart> of which was naturally sweet is, by time, being dried up". 212

This is Novel Inclusive-Assertion seeing that there is an indication of the adversity of a person who is likened to ocean by its earlier [normal] characteristics being negated. 213

END OF INCLUSIVE-ASSERTION

The desire to describe a characteristic in a manner transcending worldly limits is [gives rise to] Hyperbole; it is the best of figures. For example— 214

"Wearing wreaths of malikā, all their body anointed with fresh sandal, and clad in linen-garments, the assignation-seekers are not to be distinguished in the moon-light". 215

Here is asserted, as being of a pre-eminent degree, the abundance of the moon-light. A few illustrations are now given in order to bring out clearly [the nature of] varieties like Hyperbole-with-a-Doubt, etc. 216

"Not even yet, my beloved, is my doubt dispelled as to whether there does or does not exist to thee a waist between thy breasts and hips". 217

"That there exists, O thou of [well-formed] hips, a waist unto thee is possible to be ascertained; for otherwise the position of thy heavy breasts could not be explained". 218

"How great, O king, must be the inside of the triad of worlds seeing that it measures [contains] the heap of your glory, impossible to be measured though it is!" 219

"They declare it to be the one mainstay of all other figures—this mode-of-expression honoured by Masters of speech and going by the name of Hyperbole. 220

END OF HYPERBOLE ^{विशेष}

When the condition of some ^{वस्तु} sentient or insentient being is poetically-conceived as being otherwise than what it is in reality, that is known as Poetic-Conception. For example— 221

"Oppressed by the mid-day sun the elephant plunges into the lake, eager, me-seems, to up-root the lotuses, the partisans of the sun". 222

[Here] the plunge of the elephant for the purpose of bathing, drinking, and eating lotus-fibres is poetically conceived by the poet and described as being for the purpose of avenging his wrongs. 223

"This serves as an ornament unto the ear that hinders my expansion"; probably for this reason it is that the ear lotus is being invaded by the eye". 224

With the beams of the eye falling towards outer-corner the lotus is being touched—or may-be is not so touched; [this fact] is poetically conceived and thus described by the poet. 225

"The darkness as-if anoints the limbs; the sky is as-if pouring down lamp-soot."—this [example] also has in the main the characteristics of a Poetic-Conception. 226

Hearing the word *iva* (as-if) some wrongly imagine a simile in this [example], setting aside the authoritative ruling that a verb cannot become the standard-of-comparison. 227

It is only as depending upon some common property that things are assigned the nature of a standard of comparison or the object of comparison, between the [verb] 'anointing' and 'darkness' what is the [common] property that can be thought of? 228

If the [action of] anointing is to be thought of [as the required common property] what then is the [verb] anointing as distinct from it? That one and the same thing is the common property and also the object possessing the common property no man who has not lost his senses can say 229

[Besides,] if the agent be considered as the standard of comparison it is submerged into the verb is busy accomplishing its [own] proper activity, and is not [therefore] capable of discharging any other function [such as being the object or the standard of comparison] 230

Even according to the view that—'Darkness resembles the agent of anointing', the [word] 'limbs' is not connected and the common quality [between darkness and the agent] has to be sought for 231

Just as in—'Thy face is like the moon the brilliance [as common property] is what is suggested not so from 'anointing' is anything but the anointing suggested 232

So let it be concluded that the [verb] 'anointing' having the sense of besmearing and related to darkness as the agent and to 'limbs' as the object is thus poetically conceived by the person 233

Poetic-Conception is indicated by words like *manya* (me-thinks) *tanke* (I trow) *dhrum* (certainly) *praya* (probably) *nunam* (assuredly) etc the word *na* (as if) is of the same sort 234

END OF POETIC CONCEPTION

The Cause, the Subtle and the Little are the best embellishments of speech The Cause is either Efficient or Probatory and both of them have numerous varieties. For examples— 235

"This Malaya-wind, causing the foliage of grown up sandal trees to shake, creates joy in everybody". 236

Here it is intended that the figurativeness [of the expression] should consist in an amplification of that aspect [of the Malaya-wind] which is capable of creating joy; the same holds good even in destruction [or cessation of (creative) activity]. 237

"After causing the sandal-forest to shake, and having touched the Malaya-rilllets, this wind has set in with a view to annihilate the travellers". 238

A wind of this nature is verily capable of accomplishing annihilation in the case of persons in whom has been produced, by the fever of separation, an aversion for what is lovely. 239

When an object is to-be-originated or transformed, the causal relation exists with reference to that; when however it is to be [merely] reached, the causal relation, as a rule, concerns itself with the action only. 240

With reference to an object to-be-originated, its Cause has been exhibited [above, ii. 236, 238]. Of the two remaining [Causes] will first be given a pair of examples, and then the Probative[-Cause] will be described. 241

[A Transformative Cause is illustrated in—] "The forests with leaves sprouting up, the wells with full-blown lotuses, and the full moon, have been by Cupid, for the sight of the traveller, transformed into a poison". 242

[And the third in—] "With a view to exercise herself in anger the young lady, with quivering lips and eyes askance by the knitting of the brows, directs her gaze towards her friend who was made to play the part of the lover". 243

An example [involving an actual (and not figurative) reaching] such as—'The sun has gone to the Setting [-mountain]', 'The moon is coming into view', or 'The birds are repairing to their nests', is good enough [as a Probatory Cause] when an indication of the time is intended. 244

[A regular example would be—] "From the heat of your body that is not to be allayed by lunar rays and not to be cured by sandal juice, O friend, it is easy to infer that your heart is love-afflicted". 245

These and others charming Probatory Causes are to be observed in literary-use. A few beautiful Negative Causes are now elucidated. 246

"By an absence-of-the-study of the Śāstras, by an absence-of-the-contact with the wise, and by an absence-of-the-restraint of the senses is produced (as a consequence) [all] human misery". 247

"Gone is all enthusiasm for tales of love; allayed is the fever of youth; delusion is ended and thirst is over: [my] heart is set on the holy āśrama". 248

"These forests are not houses, nor these rivers the wives; these deer [also] are not the relatives: this delights my mind". 249

"It is absolutely non-existent: an unreflecting conduct from the Āryas; hence it is that in their case all kinds of prosperity are ever on the increase". 250

[And—] "Not unbloomed has remained the blossom on the garden-mangoes: an offering of sesamum-mixed water has [therefore] to be made for the wives of the travellers". 251

In these [examples is exhibited successively] an object having the form of an antecedent and other negations as being the cause for the production of an effect which has [in some cases] the form of existence [in others] of non-existence. 252

Producing the effect in a distant place, originating the same time as that, being born subsequent to the effect, as also having a incompatible or compatible effect: in this wise diverse and innumerable are the Causes. 253

All these, taken in a secondary significance, are found to be extremely charming in literary usage. Here are their illustrations— 254

"That conquering missile of Cupid, called side-glance, that you have: although it was, O lady, hurled in another direction, here am I wounded [thereby] in my heart". 255

"The youth of maidens, having set aside [mere] girlishness, makes its appearance just simultaneously with the varied playful-symptoms of love-infatuation in the case of young-men". 256

"Spreading its rays all around, it was later that the moon-orb rose in full: even prior to it arose in full-tide the love-ocean of the deer eyed ones". 257

"Whence is it, Your Majesty, that the early-sun in the form of the colour of your two feet causes, at its touch, the hand-lotuses of kings to fold [in supplication] like a bud?" 258

[And—] "They are able to cause the hand-lotuses of kings to fold-up: the kunda-white rays of the nail-moons of your feet". 259

Thus has been exhibited the nature of the [several] forms of the Cause

END OF CAUSE

A thing gathered from gesture or posture is, by reason of its subtloness, known as the Subtle. 260

[For example—] "When is their going to be our meeting?"—finding her lover unable to ask this [question] in the company the poor-girl closed the lotus-that-she-was dallying-with". 261

Here by the closing of the lotus the meeting at night was suggested by [the woman] wishing to comfort her love-afflicted lover. 262

"During the song and-the-tale there was noticed upon her face-lotus—while her eyes were directed towards you—an increasing blush that passes description and that was throbbing with out-bursting love < red colour >". 263

Here [the lady's] longing for dalliance in love, its form being not-too-perceptible, has been sufficiently-defined, although never transcending the limits of subtloness. 264

END OF THE SUBTLE

The Slender is the concealing by some slender [pretext] of the nature of a thing about to be disclosed. It is in the illustration alone that the nature of this [figure] will become evident 265

"The guards will discover through this rising horripilation that I am attached to the Princess"—Ah, I have it,—"Oh! How cold is the forest wind!" 266

"How now! At the very sight of this girl my tears of joy are falling down"—"my eye is sore by reason of the wind-wafted pollen from the flowers" 267

In cases like this and others this figure is very becoming. Others consider the Slender as either a praise or a censure effected under some slender [pretext] 268

"He is a youth, possessed of qualities, a king, a meet and excellent husband for thee, seeing that his heart is set upon the joys of battle even more than upon the joys of love" 269

This praise of [the king's] pre-eminent valour is nothing but censure which is calculated, in the case of [this] maiden longing for uninterrupted enjoyments, to turn her love away from him 270

"He is a rash and ruthless person what have I to do with him, my dear friend, him who—merely for wiping away his faults—has learnt his coaxing expressions?" 271

Here a certain good quality—coaxing manner—is exhibited as a pseudo fault by [the lady] who, through her love, is unable to assume the proud resentment that her friends taught her to assume 272

END OF THE SLENDER

Unto a series of things enumerated a subsequent-reference in [the same] order is called Relative-Order, as also Enumeration or [simply] Order 273

"Certainly, O slender bodied one, it must have been robbed the beauty of thy smile and look and face by the white-lotus and blue-lotus and red-lotus [in order] as thou didst enter the water for bath" 274

END OF THE ORDER

The Joyous is the statement of something very pleasing; the Impassioned is tender through passionateness; the Vigorous is what displays egoism: such is the triad [of figures] when exhibiting pre-eminence. 275

"The pleasure, O Govinda, that has been mine to-day by thy coming to my house: that pleasure will be [mine] again in time by this same arrival of thine [and by nothing else]". 276

This proper speech Vidura uttered; from none else [was to be expected] such self-confidence. And Hari—[ever] to be propitiated by devotion alone—became well-pleased at it 277

"What power have we, Sire, to see you with our eyes—you who remain transcending the forms [of-manifestation] like the Moon, the Sun, the Wind, the Earth, the Sky, the Priest, the Fire, and the Water?" 278

This exhibition of pleasure on the part of King Rātarman, after he had visualised the God, is what can be regarded as the Joyous. 279

END OF THE JOYOUS

"Thinking her to be dead, she to meet whom after death I had longed for [my own] death: how has it come about that that same Avanti-Princess—and in this very life—I have secured?" 0

It was the feeling-of-pleasure that was illustrated before (ii. 276); this is love that has, by reason of the intensity of manifestation, developed into the Sentiment called the Amorous: this then is an illustration of the Impassioned. 281

"He who had, in my very presence, dragged the sister of Kṛishṇa (Draupadī) by the hair: that same sinner—Duṣṭāsana—is before me here. Can he live [now] another moment?" 282

Here the wrath of Bhīma, mounting to the highest point as he sights the enemy, is developed into the Sentiment [called] the Furious: this accordingly is Impassioned Speech. 283

"Before I conquer the earth [bounded] with the oceans—before I perform various sacrifices—before I give away wealth to mendicants—how can I become [truly] a king?" 284

Here the [king's] enthusiasm, assuming a pro-eminent form, abides as the Sentiment [called] the Heroic, and is [accordingly] able to establish the Impassioned nature of these expressions. 285

"My Queen! Thou unto whom of delicate body even a flowery-bed caused pain: how dost thou [now] repose upon the flaming pyre?" 286

Here the Pathos being ebullient is regarded as the figure [called Impassioned]. The same applies to the other [Sentiments, namely] the Abhorrent, the Comic, the Marvellous, and the Terrible. 287

[For examples in order—] "Having repeatedly drunk by vessels in the form of hands the blood of your enemies, the ghosts decked with entrails are dancing in the company of their [head-less] trunks". 288

"Here, my Friend, thou whose angry-pride knows no abating, let at least this fresh nail-mark imprinted upon thy breast be covered up by thy upper garment!" 289

"Strange that of the Nandana-trees their [very] sprouts serve as garments, their flowers as wreaths and other ornaments, and their branches as mansions!" 290

[And—] "This is Indra's thunderbolt with fire present at its blade, the [very] memory of which causes abortion of the fetus of Daitya-females". 291

The Sentiment exhibited in the [quality called] Sweetness (i. 51,62) springs from [the merely negative condition of] the non-vulgarity of the expressed sense; here, however, the imbuing of the speech by the eight Sentiments is regarded as the essence of [the figure] Impassioned. 292

END OF THE IMPASSIONED

"That I am an offender—don't you entertain on that ground any fear in your heart; my sword never at all wishes to strike those that have shown their back [in the battle]". 293

With these words a certain hero full of pride allowed an enemy hemmed in battle to depart; this and such other [composition] is to be regarded as the Vigorous. 294

END OF THE VIGOROUS

Without actually making an intended statement, the expressing of the same in another manner [but] calculated to serve the same end, is considered as Periphrasis. 295

"This cuckoo is biting the blossom of the mango: I shall ward him off: you two may remain [hero] undisturbed". 296

Thus having united her friend with a young person at the appointed place, with a view to bring about their loving dalliance, a certain woman excused herself away from that place. 297

END OF PERIPHRAISIS

' When unto one about to commence a certain action there results, through the influence of good luck, a further accession of means for the same [end], that they call Facilitation. 298

[For example—] "While with a view to remove her angry-pride I was about to prostrate myself at her feet, fortunately there arose, to favour me, this roaring of the clouds". 299

END OF FACILITATION

That pre-eminent greatness either of the emotion or of the affluence [of some one] is what the experts call the figure Exalted. 300

[For examples—] "That scion of Raghu was not able to transgress the command of his father—he who was undaunted even at the weighty task of lopping off the heads of Rāvana". 301

[And] "It was with difficulty that by the son of Añjanā [Hanumat] was recognised the real Lord of Lankā surrounded [as the latter was] with hundreds of images [of his own] mirrored into the jewelled walls". 302

In the earlier example was well indicated the greatness of the emotion and here the magnitude of prosperity So this [pair of examples] is clearly a pair of [the figures called] Exalted 303

END OF THE EXALTED

Concealment is the concealment of one thing and the exhibition of another [For example—] 'Cupid is not five arrowed he has a thousand arrows 304

'Sandal and moon light and the gentle fragrance bearing Southern wind this is all a creation made out of fire it is said to be cool unto others! 305

Here even while conceding in the case of others the coolness [of the creation] in as much as the love afflicted person has shown the same to be [in his own case] hot this is the Concealment of the Range of the Quality , 306

'It is only in name that the moon is said to possess nectar dripping rays in essence it is quite different its rays are poison dripping 307

Here the moon's essential nature is negated and the love afflicted person has predicated of it the nature of another thing so this is deemed Concealment of the Essential Nature 308

A Concealment based upon Simile has been already exhibited before amongst the Similes (11 36 cp also 11 94) In this very way is to be followed out the details of the classification of Concealment in literary compositions 309

END OF CONCEALMENT

Paronomasia = defined as a composition having one [and the same] form but more than one sense It is of two kinds having identical words and having for the most part distinct words 310

[For examples—] *Asāvudayam ārudhah kāntimān raktamandalah | Rājā harati lokasya hrdayam mridubhīḥ karati ||* This king <moon> rising up into prosperity <ascending the Eastern mountain> full of <brilliance> beauty and with a loyal and loving kingdom <with a red tinged orb> delights the heart of the people by gentle taxes <cooling rays>) 311

[And—] "Doshākarena sambadhnan nakshatrapatha vartinā | Rājā pradosho mām attham aprīyam kim na bādhathe || (This advent of the night <extremely wicked person> being proximate to the moon <related to the king> who is [himself] the father of the night <store of [all] wickedness> and abiding in the path of the stars <not following the conduct of a [true] kshatriya>—how can it be that it (he) would not torment me who am thus bereft of my beloved <out of his good graces> ?" 312

Paronomasias as occurring in Simile, Metaphor, Interdiction, Out matching etc have been already illustrated (cp ii 28, 87, 159, 185), a few others will now be illustrated 313

There exists a [variety of] Paronomasia with identical action another with [two] non contrary actions, a third with [two] contrary actions, as also one with a restrictive predication,— 314

There is further one having the form of an interdiction of a restricted predication, as well as one involving a non [self] contradiction and involving a [self] contradiction. The nature of these will be evident from the illustrations themselves [which follow in order]— 315

"Vakrāḥ svabhavamadhurāḥ śamsantyo ragam ulbanam | Driso dutyascha karshanti kantabhiḥ preshitāḥ priyaḥ || (The side wise <crooked> and naturally pleasing <sweet tempered> glances as also the love messengers sent by the beloved ones and indicating <declaring> effusive love enrapture <drag after them> the lovers) 316

Madhura ragavardhinyah komalah kokilāgirah | Ākarnyante madakalāḥ śliṣhyante chasitekshanah || (The sweet <lovable> and gentle <tender bodied> tunes of the cuckoo as well as the blue eyed [ladies] augmenting [men's] passion and suffused with [youth] intoxication <sweet through [wine] intoxication> are [the one of them] being heard and [the other] being embraced) 317

Rāgam ādarsayannesha varuniyogavardhitam | Tiro bhavati gharmamsurangajastu vijribhate || (Exhibiting v

reddish tinge <producing amorous-passion> heightened by contact-with-the-West <recourse-to-wine>, the hot-rayed [Sun] is passing out of sight while the mind-born [Cupid] is growing stronger)". 318

"Nistrimśatvam asāveva dhanushyovāsyā vakratā | Śareshveva narendrasya mārganatvam cha vartate || (In the case of this Lord-of-men ruthlessness <measuring over thirty [finger-breadths]> exists only in the sword; crooked-policy <curvature> only in his bow; and mendicancy <seeking the goal> only in [his] arrows)". 319

"With you as the guardian, annoying-enemy (kantaka) <prickly hairs> were to be seen only upon the styles of the lotuses;—or rather, the same (kantaka) <horripilation> is to be observed also on the occasion of the embraces of loving couples". 320

"Mahābhṛdbhūrikatakastejasvīniyatodayah | Dakṣaḥ Prajāpatiśchāsi śvāmī saktidharaścha saḥ || (The Lord-of-the-earth <mountain> had an extensive capital <ridge or zone>; he was full of splendour <the shining [sun]> with his prosperity unshaken <his risings fixed>; he was alert <Dakṣa> and guardian of his subjects <Lord of Creation>; and he was a sovereign <Skanda> wielding power <his missile>)". 321

[And—] "Achyutopyavriśhochchhedī rājāpyaviditākṣayaḥ | Devopyavibudho jajñe Śamkaropyabhujangavānī || (Established in power <Krishna> though he was, he turned out a non-killer of Vriśhāsura <non-uprooter of religion>; king <moon> though he was, he never became cognisant of waning <loss of power>; king <god> though he was, he never became divine <without learned men>; the author of good <Śamkara> though he was, he became devoid of snakes <syphophants>)". 322

END OF PARONOMASIA

When in the quality, genus, function, and so forth [of a thing] there is shown a deficiency [of some sort] just with a view to bring out its special characteristic, that is regarded as Effectuation-through-Hinderance. 323

[Examples in order—] "It is neither hard nor sharp—the weapon of the God-of-flowery-bow: and yet by it the triad of worlds was conquered". 324

"She is neither a celestial woman nor one descended from the family of the Gandharvas; and yet she is well able to thwart the penance of even the Creator". 325

"No eye-brow was knitted, nor was the lip quivering; neither even did the eye become red [in anger], and yet was the horde of the enemy vanquished". 326

[And—] "There were neither cars nor elephants nor horses nor foot soldiers: it is just by the side-wise glance of the women that the triad of the worlds is being conquered". 327

"The car has but one wheel, the driver deformed and the horses uneven [in number]; and yet the Sun—that fiery [orb]—does cross the surface of the sky". 328

This [last] is an Effectuation-through-Hinderance-with-the-cause-expressed, in as much as the adjective 'fiery' is mentioned; The same mode is applicable in the case of the other varieties 329

END OF EFFECTUATION-THROUGH-HINDERANCE

When with a view to praise it or to blame it, there is the description of some one [person or thing] by putting it on a par with others possessing the quality in question in eminence, that is regarded as Equal-Paring. 330

[Examples in order—] "Yama (the god of death), Kubera (the god of wealth), Varuna (the god of the ocean), the thousand eyed [god Indra] as also Your Majesty merits the title of exclusive application, viz 'Guardian of the world'". 331

[And—] "[All] unions with the deer-eyed ladies, as also the playful-dancings of the lightening—even though commenced-in-right-earnest— <heralded-by-clouds> do not stay for [as much as] two moments". 332

END OF EQUAL-FARING

Where there is exhibited the bringing together of contrary things just with a view to bring out their special characteristic, that is considered as Contradiction For examples— 333

"The cooing of royal-hansas, charming through youth-intoxication, waxes, while the note of the peacocks, destitute of loveliness, is on the wane" 334

"The sky is rendered sombre by the clouds of the rainy season, and yet [at the same time] the mind of the people is invaded by red-tinge <passion> " 335

"Slender at the waist [and yet] heavy at the hips, with red lips [and yet] with blue eyes, with the navel hollow [and yet] with the breast protruding—"how might not the women's body hit?" 336

"Your form O slender bodied one, albeit endwed with lotus-like arms, plantain shaped thighs and having the face and the eyes like [red] and [blue] lotuses [respectively] nevertheless causes us to burn " 337

"Thrown up by the garden-winds the pollens of the mango and the champaka [trees] cause the eyes of travellers to water, although not actually touching them " 338

"How can thy sight, O thou of sweet words, hanging upon Karna <elongated upto the ear> although [already] attached to Krishna and Arjuna <black and white and anon red [in colour]>, be liable to gain any person's confidence?" 339

In this wise this figure is observed to present diverse varieties

END OF CONTRADICTION

That is Vicarious Praise which is a praise of objects not forming the theme on hand 340

[For example—] "In blessedness do the deer pass their life in forests not serving others and living on objects easy to obtain without effort such as water and grass-blades". 341

Herein is praised the life of the deer even though not the theme-on-hand, by a high-souled person dispirited through the worry of dancing attendance upon a king. 342

END OF VICARIOUS-PRAISE

When one praises while apparently censuring that is considered Disguised-Eulogy, wherein it is the good qualities themselves that, under the guise of defects, come into evidence. 343

"A mere ascetic—Rāma—had [once] conquered this [Earth, the] Sustainer-of-being; that you a king should have conquered that same [Earth]: for this entertain no pride". 344

"Snatching her away from the aged person <Great-Lord who-is-beyond-Time>, his [wife] Śrī <wealth> is being enjoyed by you; [I ask,] O King, is this meet for your [great] Ikshvāku family?" 345

[And—] "Medini <Earth> who is attached to enjoyment with paramours <resting upon the body of the Serpent [Śeṣha]> is your wife; how then can your pride rise to highest pinnacle?" 346

In this manner should be followed out the varieties of Disguised-Eulogy, both based upon paronomasia and otherwise: its detailed classification [would be] endless. 347

END OF DISGUISED-EULOGY

When while about to achieve one end there is deduced another somewhat allied fruit from it, either existing or non-existing, that is Illustration. 348

[For examples—] "Soon as he rises the sun confers glory unto the lotuses, just to bring home [to men] the fruit of prosperity, viz., conferring favours unto friends". 349

[And—] "The host of darkness, as soon as it comes into contact with the rays of the moon, meets defeat, indicating [thereby] the sudden and evil ending of those that are opposed to the king <the moon>". 350

END OF ILLUSTRATION

Conjoint-Description is a statement of qualities, and of actions, as being simultaneous; while what is [known] : the exchange of things is Barter. [Examples in order]— 351

"Along with my breaths are these nights now lengthened-out; and along with my own limbs, likewise, they, with the moon for the ornament, are getting pale". 352

"Along with the fainting of the travellers the mango-blossom is on the increase: and along with their lives, likewise, the Malaya-breezes are falling < in >". 353

[And—]"Charming by reason of the notes of the cuckoo and sending forth fragrant breezes, the days of the Chaitra are getting bigger along with the joys of the people". 354

Thus have some examples been given here of Conjoint-Description

END OF CONJOINT-DESCRIPTION

Now will be illustrated to some extent the nature of Barter. 355

"Your arm, while it gave a blow of the weapon unto the kings, took away from them their long accumulated glory white like the lotus". 356

END OF BARTER

Benediction is known as the expressing of good wish unto what is an object of regard; for example—"May the great Light—beyond the reach of word and mind—protect you!" 357

END OF BENEDICTION

Self-Comparison and the Doubtful are exhibited [already, under different names] even amongst the Simile-varieties (cp. ii. 37, ii. 26), while Comparison-Metaphor is shown already amidst Metaphor-varieties (ii. 88) 358

What is [known as] Accessory to Poetic-Conception is merely a variety of Poetic-Conception itself; while a mixing-together of different embellishments is what is called Commixture. 359

A relation as of the whole-to-the-part in the case of the several [embellishments], or their equivalence: such is the two-fold method of the Commixture-of-Embellishments that one has to mark. 360

[For example—] "The lotuses, O heedless [girl], are reducing the beauty of thy face; [for,] can anything be hard to achieve for those that are in full possession of measure < buds > and power-to-punish < style >?" 361

[* "The darkness as-it-were anoints the limbs; the sky as-it-were pours out lamp-soot; like service tendered unto wicked persons has [our] sight been rendered fruitless"]. 362

Generally in all artistic-compositions it is *Paromaśā* that heightens the charm: All literature is divided into the two varieties of Naturalistic and Artistic compositions. 363

END OF COMMIXTURE

Sustained-Intuition is declared to be a quality pervading [the whole] poetic-composition; Intuition is the idea of the poet which abides in the compositions [from beginning] to the end. 364

The mutual-subservience of all the segments of the theme; the non-employment of purposeless adjectives; the description of a locality;— 365

By force of the manner of narration the elucidation of even a deep theme—all this is based upon Intuition; so this is known as Sustained-Intuition. 366

END OF SUSTAINED-INTUITION

What are detailed in other treatises as the characteristics and so forth of the [dramatic-]Nodes with their minor constituents or the Rhetorical modes and their further [literary] distribution—all that as well as the case above considered is acceptable to us as nothing but embellishments [of one sort or the other]. 367

Thus has been laid open in a synoptical fashion this path [to literary composition], after having curtailed the infinite details concerning the embellishments; the specific modes of composition which pass the province of words and which are noticed everywhere can be fully expounded only in and through constant-study. 368

Thus ends the Second Chapter entitled "Classification of Sense-Embellishments" of the *Kāvya-darśa* or Mirror of Poetry, the work of Āchārya Daṇḍin.

PARICHCHHEDA III

The repetition of syllabic-groups, with or without [other] intervening [syllables], is Yamaka (Chime); and it occurs at the beginning (iii. 4-18, 20-32, 34-36) in the middle (iii. 39-40), and at the end (iii. 41-42) of the metrical feet. 1

Yamakas occurring in one (iii. 4-7), in two (iii. 8-13, 20-25), in three (iii. 14-17, 26-28), and in [all the] four metrical-feet (iii. 18, 29, 30-32, 34-36, 39-50) can be [further] distributed according as they occur at the beginning (iii. 4-18, 20-32, 34-36), in the middle (iii. 39-40), at the end (iii. 41-42), in both the middle and the end (iii. 43-44), the middle and the beginning (iii. 45-46), the beginning and the end (iii. 47-48), and in all these places [simultaneously] (iii. 49-50). 2

Extremely many are the divisions of them arising from commixture, some easy to compose, others difficult; a few of them will be exhibited. 3

[An example of contiguous initial Chime in the first foot is—] "Mānena mā'nena sakhi pranayo'bhūt priya jana! Khandita kantham āśliṣhya tam eva kuru satrapam || (Not with this angry-pride my friend, should you show your affection for the beloved person; betrayed-in-love you should wound [your arms] round [the traitor's] neck and even [so] put him to shame" 4

[An example of contiguous initial Chime in the second foot is—] "Meghanādena haṇṣānām madano madanodina! Nunnamānam manah strinām saha ratya vīgāhato || (With their angry-pride dispelled by the roaring-of-clouds that incites the passion of haṇṣ-as, love gains free access into the mind of Indira, along with eagerness-for-sport)". 5

[An example of contiguous initial Chime in the third foot is—] "Rajavatyah prajā jātā bhavantam prāpya samprati | Chaturam chaturambhodhīraśanorvikaragrahe || (Having obtained you, now, the subjects have become

blessed-in-their-ruler,—you who are adept in grasping-the-hand <receiving taxes> of the Earth with the four oceans for her girdle)". 6

[An example of contiguous initial Chime in the fourth foot is—] "Aranyam kaśchid ākrāntam anyaih sadma divaukasām : Padātirathanāgāśvarahitai rahitais tava || (Deprived of foot-soldiers, chariots, elephants and horses your enemies have, some of them, repaired unto the forest and others unto the abode of the gods)". 7

[An example of contiguous initial Chime in the first and the second feet is—] "Madhuram madhur ambhoja- vadane vada netrayoh : Vibhramam bhramarabhrāntya vidambayati kiṁ nu te || (Tell me, does the Spring, by the wandering of the bees, [merely] imitate the sweet playfulness of the two eyes upon thy lotus-face?)". 8

[An example of contiguous initial Chime in the first and the third feet is—] "Vārano vā ranoddāmo hayo vā Smara durdharah : Na yato nayato 'ntam nas tadaho vikramas tava || (Seeing that it is neither a war-infuriated elephant nor a horse difficult-to-control, the valour, O God-of-love, of thee who leadest us to [dire] end is truly wonderful)". 9

[An example of contiguous initial Chime in the first and the fourth feet is—] "Rajitairajitaike hnyona jiyate tvādrisai nripaṭh : Niyate cha punas triptim 'vasudhā vasudhārayā || (By kings like thee, adorned with a keenness for battle, the earth is conquered, and is anon led to contentedness by [the pouring of] a stream of wealth [upon it])". 10

[An example of contiguous initial Chime in the second and the third feet is—] "Karoti sahakārasya kalikotkalikot- taram : Manmano manmano 'pyeshā mattā-kokilanisva- nah || (The blossom of the mango renders my mind full of passionate-eagerness, as also does this sweet-and-indistinct note of the [youth-]intoxicated cuckoo)". 11

[An example of contiguous initial Chime in the second and the fourth feet is—] "Katham tvadupalambhāsāvihatā
vīha tādriśī : Avasthā nālamārodhumanganāmanganāśinī ||
(When the hope of securing you is frustrated why would that sort of plight, calculated to wither away her body, not be able to overwhelm that woman?)". 12

[An example of contiguous initial Chime in the third and the fourth feet is—] "Nigrihya netre karshanti
bālapallavaśobhinā : Tarunā tarunān kriṣṭānalino
nalinonmukhāh || (Bees, eager for the lotus, constrain the eyes and attract [unto themselves] the young persons, drawn [to the site] by some tree [looking] charming by reason of young foliage)". 13

[An example of contiguous initial Chime in the first, second, and third feet is—] "Viśadā viśadāmatiasārasa
sārasa jāle : kurute kuruteneyam haṁsī mām antakā-
misham || (In [this] lake-water wherein maddened sārasas are entering, this haṁsī, [although] white-looking, makes me, by her ugly-note, a prey to the God-of-death)". 14

[An example of contiguous initial Chime in the first, second, and fourth feet is—] "Vishamam vishamanveti
madanam madanandanah : Sahendukalayāpodhamalaya
malayanilah || (This Malaya-wind that causes no joy unto me has become, along with the stainless moon-digrit, a companion of the God-of-Love, [who is like] bitter poison [unto me]). 15

[An example of contiguous initial Chime in the first, third, and fourth feet is—] "Mānini mā niniśhus to
nishangatvam Ananga me : Hārini hārini śarma tanutām
tanutām yatah || (This proud dame that desires, O Body-less [Cupid], to make me a quiver for thee—may this [same] charming-beauty with the necklace bring woe unto me already reduced to skeleton]!"

[An example of contiguous initial Chime in the second, third, and fourth feet is—] "Jayatā tvaṇmukhenāsmā-
nakatham na katham jitam : Kamalam kamalamkurva-
dalimad dali matpriye ॥ (While vanquishing us, how
should your face not have vanquished, O my Love, a lotus,
beautifying the water, possessing petals with bees, and
void of speech [as it is]?" 17

[An example of contiguous initial Chime in all the four feet is—] "Ramanī ramanīyā me pāṭalāpāṭalārṇukā :
Vārunīvārunībhūtasaurabhā saurabhāspadam ॥ (My be-
loved with her garment dark-red like the pāṭalā [tree,
or its flower] is lovely like the West < like wine > with
her reddening solar splendour < with her colour resembling
the reddening sun >, and [is] an abode of fragrance
< sunshine >". 18

Thus has been exhibited [in its varieties] initial Chime
which is contiguous. Of the non-contiguous [class] of it
also are described now certain varieties. 19

[A non-contiguous initial Chime in the first and the second feet is illustrated in—] "Madhura nadriśām mānam
madhureṇa sugandhinā : Sahakārodgamenaiva sabdaśeṣam
karishyati ॥ (The spring, even with the sweet and fragrant
blossoming of the mango, would reduce the pride of fawn-eyed
[damsels] to mere name.)" 20

[A non-contiguous initial Chime in the first and the third feet is illustrated in—] "Karo'titāmro rāmanām
tantritāḍanavibhramam : Karoti sershyam kante cha
śravanotpalatāḍanam ॥ (The very-red hand of damsels
effects sportive striking of the lute, as also, through
spite, a beating unto the lover by means of the lotus on
the ear.)" 21

[A non-contiguous initial Chime in the first and the fourth feet is illustrated in—] "Sakalāpollasanayā kalā-
nu nrityate : Meghāli nartitā vataih sakalāpo
" ॥ (Dancing is being effected by a peahen with

her spreading plumage, subsequently; [prior to that] a row of clouds, made to dance by winds, is letting down all its waters.)" 22

[A non-contiguous initial Chime in the second and third feet is illustrated in—] "Svayameva galanmāna-
kali kāmīni ta manah । kalikāmīna nīpasya drishṭvā kām
na upriśed datām ॥ (O sportful lady, your mind with its
haughty-pride—[the source of] quarrel—dissipating of its
own accord, having observed this bud of the Nīpa [tree]
here, to what condition would it not reach?)" 23

[A non-contiguous initial Chime in the second and fourth feet is illustrated in—] "Āruhyākṛidāśailasya
chandrakāntaathalīm imām । Nrityatyasha lasechohāru-
chandrakāntah śikhāvalah ॥ (Perching upon this spot
[paved] with moon-slabs of the pleasure-mount, this peacock,
of a form lovely with the glitter of the beautiful eyes in
his-plumage, is dancing.)" 24

[A non-contiguous initial Chime in the third and fourth feet is illustrated in—] "Uddhṛitya rajakādurvīdhritya'dya
bhujena te । Varāhenoddhṛitā yssau varāheruparī sṁhṛitā ॥
(Having uplifted it from the circle-of-kings this earth is
to-day being sustained by thy arm: [the earth] which for-
merly was uplifted by the Boar and was placed upon the
eminent Snake)" 25

[A non-contiguous initial Chime in the first, second, and third feet is illustrated in—] "Karena te raneshvanta-
karena dvīśhatām hatāh । Karenavah ksharadrakṣā bhānti
samdhyāghantā iva ॥ (Killed with thy hand that causes
destruction of the enemy the elephants in the battles with
their gushing blood appear like sunset-clouds.)" 26

[A non-contiguous initial Chime in the first, third, and fourth feet is illustrated in—] "Parāgatarurājīva vātair-
dhvastā bhataśchemūh । Parāgatamīva kvāpi Parāgatatam
ambaram ॥ (As by winds a row of trees on a lofty mountain,
so by warriors was devastated the army; the sky seemed
as it vanished somewhere, being filled with dust.)" 27

[A non-contiguous initial Chime in the second, third, and fourth feet is illustrated in—] "Pātu vo Bhagavān Vishnuh sadā navaghanadyutih । Sa dānavakuladhvam । sadānavaradantihā ॥ (May Lord Vishnu protect you ever, he of a splendour like that of a fresh cloud, the destroyer of the families of demons and killer of mighty elephants in rut) "

[A non-contiguous initial Chime in all the four feet is illustrated in—] "Kamaleh samakesam te Kamale- rshyākaram mukham । Kam alekhyam karoshi tvam Kamale vonmadisanushu ॥ (Your head has hair like the bee, and your face is the cause of jealousy to the lotus: whom would you—even like the Goddess of Wealth—make un-included amongst persons liable to be intoxicated ?) " 29

[A non-contiguous initial Chime similar in the first and second and dissimilar in the third and fourth feet is illustrated in—] "Mudā ramanamanvita mudā ramanibhūsha- nāh । Madabhramadrisāh kartumadabhrajaghanāh kshamāh ॥ ([These ladies] adorned with sumptuous jewels, with their eyes rolling through intoxication and having expansive hips, are capable of making their lover gladly follow after them.) "

30

[A non-contiguous initial Chime similar in the first and third and dissimilar in the second and fourth feet is illustrated in—] "Uditairanyapushṭānām rutair mo hatam manah । Uditairapi tedūti Mārutairapi dakshināh ॥ (Ah! By the up-rising notes of the cuckoos my mind is tormented, as also, O messenger, by thy words, as well as by the Southern < courteous > winds) "

31

[A non-contiguous initial Chime similar in the first and the fourth and dissimilar in the second and third feet is illustrated in—] "Surājītahriyayūnām tanumadhyāsate striya । Tanumadhyāh ksharatsvedasurājīta mukhendavah ॥ (The women with their modesty overcome by wine, with slender waists and moon-faces glittering with gathering perspiration, are reclining upon the bodies of youths) " 32

Thus far (iii. 20-32) has been exhibited the variety of non-contiguous chime also [in addition to the contiguous variety illustrated in iii. 4-18]; there is besides a variety having both contiguous and non-contiguous form: for example—

33

[A contiguous-noncontiguous initial chime similar in the first and second and dissimilar in the third and fourth feet is illustrated in—] "Sālam sālambakalikā-sālam sālām na vikṣhitum : Nālinālinabakulānālī nālīkī-
nir api || (She is not able to look at the Sāla [tree], venomous by reason of down hanging buds; nor is [my] friend [able to look] at the bees who have swarmed the Bakula [trees], nor at the lotus-creepers)." 34

[A contiguous-noncontiguous initial chime similar in the first and fourth and dissimilar in the second and the third feet is illustrated in—] "Kālam Kālamālakshya-tāratārakam ikṣhitum : Tāratāramyarasitam kālam kālama-
hāghanam" || (Who would be able to look upon a time—Death (incarnate)—when there are no stars to be seen overhead, when there are huge black clouds, and thunderings unpleasant on account of their loudness?)". 35

[A contiguous-noncontiguous initial chime similar in all the four feet is illustrated in—] "Yāma Yāmatrayā-
dhinayāmayā maraṇam nisā : Yāmayāma dhiyā'svart-
yā'yā'mayā mathitaiva sā || (May we attain death within a night whose length is compressed in [just] three watches: She whom, in mind, we approached has been in her agony of life even killed by me [by going on journey])." 36

Such is the mode of arrangement of initial chime: in the very same manner are to be exhibited the other [varieties of] chime also 37

* The hyphenated words could be treated either as separate words or as one word.

Through fear of prolixity II is not intended to state all the varieties in their entirety ; only some of those deemed as difficult to compose are here described. 38

[A contiguous-noncontiguous chime in the middle of the foot and similar in all the four feet is illustrated in—] "Sthirāyate yatendriyo na hiyate yater bhavān । Amāyateyate 'pyabhūt sukhāya te yate kshayam ॥ (O you whose future is assured, you lack nothing for an ascetic, having your senses under control; your freedom from delusion has itself conduced to so much felicity which suffers no diminishing)" 39

(A non-contiguous middle chime similar in all the four feet is illustrated in—] "Sabbāsu rājannasurāhatair mukhair Mahisurānām vasurājitaḥ stutāḥ । Na bhāsūrā yānti surān na te guṇāḥ Prajāsu rāgātmasu rāsītām gatāḥ ॥ (O king, praised in assemblies by the Brahmins with their mouths brightened by wealth and un-invaded by wine <Asuras>, thy brilliant qualities piled, amongst thy well-affected subjects, into heaps [as it were], do not fail to mount up unto the gods.) " 40

[A non-contiguous chime at the end of the foot and similar in all the four feet is illustrated in—] "Tava priyā'sachcharitā'pramatta yā Vibhūshanam dhāryam ihāmsumat tayā । Ratotsavāmodaviśeshamattayā Na me phalam kimchana kāntimattayā ॥ (That beloved of yours of excellent morals that there is, O shrewd one, by her [when] particularly intoxicated by the joy of your contact is to be worn this dazzling ornament: No more any advantage unto me by brilliant decoration.) " 41

[A contiguous-noncontiguous final chime similar in all the four feet is illustrated in—] "Dhavadrīṣā nātha na jānate nate Rasam viruddhe khalu sannatenate । Ya eva dīnāḥ śirasī natena te Charantyalam dānyarase' na tena te ॥ (Persons like you, Sire, know not the taste

of bending-down; for, abjectness and sovereignty are verily contradictory. It is only those that are poor that accost with bended head: hence do not try to taste, humility)".

42

[A non-contiguous chime occurring both in the middle and at the end of a foot and similar in all the four feet is illustrated in—] "Lilāsmiteṇa śuchinā mridunoditeṇa Vyālokitena laghunā gurunā gateṇa | Vyājrimbhiteṇa jaghanena cha darsiteṇa Sā hanti teṇa galitam mama jiviteṇa || (With her bright sportive smile, her soft speech, her furtive glance, heavy gait, yawning, and the showing of her hips she murders me [quite]: so my life is departing)".

43

[A contiguous-noncontiguous middle-final chime similar in all the four feet is illustrated in—] "Śrīmān amān a-maravartmasamānamānam Ātmānam ānatajagatprathamānamānam | Bhūmānam ānamata yah sthitimān amānamānam ānamatam apratimānamānam || (The glorious Immeasurable One who possesses stability: Him whose greatness is like that of (Ākāśa) the path of the Gods, the Ātman whose greatness is proclaimed by the world in reverence, the Great One whose names are infinite, who is revered by beings and whose greatness is unmatched: Him do ye salute)".

44

[A non-contiguous chime in both the beginning and middle of a pāda and similar in all the four feet is illustrated in—] "Sārayantam urasā ramayanti Sārabhūtam urusāradharā tam | Sāravā'nukṛitāsārasakāñchi Sā rasīyanam asāram avaiti || (She, while delighting with embrace the most-prized lover as he approaches her, being decked with golden-ornaments, with her girdle jingling and so imitating the sārasa [birds]: she deems even the elixir a insipid)".

45

A [chime with] repetition extending to half the stanza is called Casket of which there are three varieties (iii. 54, 55, 56). Repetition of = pāda only has many forms; it is illustrated by examples (iii. 57-66): 53

[Repetition of pādas 1 and 3, and 2 and 4 is illustrated in —] " Nā stheyassattvayā varjyah paramāyatamānayā | Nāstheyas sa (t)tvayāvarjyah paramāyatamānayā || (By thee whose mood is haughty and whose angry-pride has gone too far the lover should no longer be avoided: he should be welcomed and should even be sought after by excessive endeavour)". 54

[Repetition of pādas 1 and 2, and 3 and 4 is illustrated in —] " Narā jītā mānanayāsam etya na rājītā mānanayā sametyā | Vināsitā vaibhavatāpanena vināsitā vai bhavatāpanena || (Vanguished by you the warriors, having suffered privation from pride and statecraft, do not shine out, O you who are with glory and who deserve laudation. Destroyed by you through your all-reaching blaze of power [they were killed and] eaten up by birds)". 55

[Repetition of pādas 1 and 4, and 2 and 3 is illustrated in —] " Kalāpinām chārutayopayānti vrindāni lāpodhaghanaṅgamānām | Vrindānilāpodhaghanaṅgamānām kalāpinām chārutayopayānti || (Troops of peacocks whose notes indicate the approach of the clouds [appear now] endowed with beauty; while the tunes of the water-cooing [haṇsas] whose tendency to merry-dance has been taken away by the gathering storms [at the approach of the rains] vanish away)". 56

[Repetition of the first pāda as the second is illustrated in —] " Naman dayāvarjitamānasātmayā na mandayā-varjitamānasātmayā | Urasī upāstīrnapayodharadvayam mayā samślingyata jīvitesvarah || (By me, with a mind and soul destitute of compassion and full of anxiety so as not to give up my angry-pride, stupid as I have been, was not embraced the lord of my life, when prostrate before me, so as to press my pair of breast against his bosom)". 57

[Repetition of the first pāda as third is illustrated in—]

"Sabhā surānam abalā vibhūṣitā gunais tavārohi mrināla-
nirmalaih । Sa bhāsurānam abalā vibhūṣitā viharayan
nirvisa sampadaḥ purām ॥ (The assembly of the Gods,
made rid of [the demon] Bala and having lord [Indra] at
the helm, is being invaded by thy qualities spotless like a
lotus : Do you now, sporting with adorned damsels, enjoy
the glories of resplendent cities)". 58

[Repetition of the first pāda as fourth is illus-
trated in —] "Kalam kam uktam tanumadhyānāmikā
stanadvayī oha tvadrite na hantṛyataḥ । Na yāti bhūtaṁ
ganane bhavanmukhe kalankamuktaṁ tanumad by anā-
mikā ॥ (The sweet talk and the pair of breasts causing
the slender waist to bend : whom would these not smite
save yourself ? Hence it is that in an enumeration head-
ed by you the ring-finger has no other embodied being
to count that is free from all taint)". 59

[Repetition of the second pāda as third is illustrated
in —] "Yasas cha te dikṣu rajas cha sainikā vitanvate-
jopama damaitā yudhā । Vitanv atejo'pamadam itāyudhā
dvishām cha kurvanti kulam tarasvināḥ ॥ (O thou who
art like Aja, thy warriors, armoured and keen-weaponed,
spread through war in all the quarters thy glory as well as
the dust ; and they, the impetuous ones, make the host of
enemies body-less, lustre-less and pride-less)". 60

[Repetition of the second pāda as fourth pāda is
illustrated in—] "Bibharti bhumer valāyam bhujena te
bhujangamo'mā smarato madaschitam । Śrīuṣṭam okam
svam avetya bhūdharam bhujam gamo māsmarato madam
chitam ॥ (Along with thy arm the Serpent sustains the
earth's globe : from me cognisant of this hear this com-
mendable speech—Deeming thy one arm as alone the
earth-sustainer, do not with complaisance assume lofty
pride)." 61

[Repetition of the third pāda as fourth is illustrated
in—] "Smarānalo mānavivardhito yah sa nīrvṛtīm te kīṁ

apākaroti : Samantatas tamarasekshane na saniam tatas
tām arase kshanena || (That fire of love, which was fanned
 by thy angry-pride and which, O thou unsentimental lady
 of lotus eyes, is all through pervaded by festivity : will it
 not [if you repel thy lover now] obstruct that your own
 pleasure ?) " 62

[Repetition of pādas 1, 2, and 3 is illustrated in—]
"Prabhāvato'nāma na Vāsavasya Prabhāvato nāmāna vā
savasya | Prabhav ato nāma navāsavasya Vichohhittir
āsīt tvayī viśṭapasya || (O thou through prowess un-
 bending, thou that dost bend down [the enemy], neither of
 Indra's glorious sacrifice nor indeed, as a consequence, of
 fresh liquor was there, while thou wast the Lord of the
 world, any dwindling away)." 63

[Repetition of pādas 1, 2, and 4 is illustrated in—]
"Paramparāyā balavāranānām Paramparāyā balavāra-
nānām | Dhūlīḥ sthālir vyomni vidhāya rundhan Param
parāyā balavā ranānām || (By an excellent phalanx of
 powerful, enemy-subduing elephants thou that dost with-
 stand an army, after placing the battle-grounds as dust
 into the sky, hast, by hemming in a valiant opponent, sub-
 dued him)" 64

[Repetition of pādas 2, 3, and 4 is illustrated in—].
"Na śraddadhe vāṇham alajja mīthyābhavadvidhānām asa-
māhitānām | Bhavadvidhānām asamāhitānām bhavadvi-
dhānām asamāhitānām || (O shameless one, I put no trust
 in the speech of persons like you who are my unequal
 enemy and who know no contentment ; a speech whose
 lengthening is like that of a crooked serpent, whose out-
 ward-form runs counter to [the inward motive] and whose
 life-purpose (āna) is duplicity from the very start)" 65

[Repetition of all the four pādas is illustrated in—]
"Sannāhitomānamarājasena sannā hito mānamarājasena |
Sannāhito 'mānama rājasena sannāhito mā 'nama rājase
na || (O thou who art powerful by [the help of] God [Śiva]

who has Uma and the crescent moon king on his [lap and head], being as you are a good and beneficent person, thou to whom armies of kings render homage simultaneously and who art master of the turbulent and possessed of immeasurable treasure, having vanquished your enemy, and bedizened in armour, it is not that thou, O unbending one, dost not shine) " 66

What the repetition of a metrical line once, twice, or thrice is, has been thus illustrated, two [identical] verses expressing a continuous sense is known as Verse-repetition. For example— 67

"Vi-nāyakena bhavatā vṛttopachītabahunā Svamī-
trodhā' rina bhīta prithvī Yama tulā sritā || (By thy enemy,
becoming devoid of the leader and having all the arms
< tributary forces > close to the funeral pyre,—by him who
had abandoned his wealth and friends, and had been put
to fright—the great scale-pan of the God of Death has been
mounted)", — 68

'Vināyakena bhavatā vṛttopachītabāhuna Svami-
trodhārinā 'bhīta Prithvīyam atulā sritā || (By you [how-
ever], an eminent leader with massive and rounded arms
and able to quite uproot the enemy, this incomparable earth
that knows no fear has been supported) " 69

A verse of four identical feet is called Great Chime if there is a repetition within the foot that is an extreme of chime making 70

[For example—] "Samānayā'samānayā Samānayā-
samanaya ! Sa mā na yā'samānayā Samānayāsamānayā ||
(O my peerless friend, do thou unite me with this proud
and peerless lady whose measure of suffering is equal [with
mine] and who is not without beauty and cleverness) " 71

[A mixture of several kinds of Chimes is illustrated
in—] "Dharādharākāradharā dharābhujām bhujā mahīm
pātum abhinavikramāḥ ! Kramāt saṁhante sahasā hatārayo
rayoddhujā mānadhurāvalambināḥ || (The arms of the

Lords of the earth that possess the form of [the Snake-lord] who sustains the earth, that are endowed with no mean prowess, that have at a stroke killed the enemy, that are brimful of energy and that bear the brunt of dignity-and-pride are quite capable of protecting the earth in due succession) = 72

A repetition in the reverse order extending to a metrical-foot, half the stanza, or a full stanza is known, by reason of the reversal, as the Reverse Chime. 7

[An example of a Reverse Chime extending to a cal foot is—] "Yāmatāsa kritāyāsā sī yātā kriśatā ←

is under the full sway of the present autumnal season, she who makes havoc [amongst the youth] and who attains hautiness: it is not that she cannot effect an allaying of the grief)." 76, 77

END OF THE CHIME.

When alternate syllables of the two halves of a stanza are identical in form that is called [the zigzag or] the "Bull-urination" and this is declared by the connoisseurs to be difficult to compose. [For example—] 78

"Madano madirākshīpūm apūṅgāstro jayedayam!
Madeno yadī tat kshīnamanaṅgūyāṅfalim dade ||

(Cupid whose weapon is the side-glance of the wine-eyed ladies is sure to triumph in case that sin of mine were exhausted: I offer my homage to the Body-less one)." 79

That is known as "Half-whirl" in case there be a whirling round of half the stanza; while that is taken to be "Full-whirl" if there be a whirling round in each direction. 80

[An example of the first is—]

"Manobhava taṇṇikam
Nodayūya na mūnini!
Bhayādamevāmū mā vā
Vayamenomayū nata ||

(O Mind-born one, it is not that your army—the proud lady—is not for triumph: O thou revered one, it cannot be that we are full of crime, and [yet] through terror we are immeasurably afflicted)." 81

[An example of the second is—]

"Sāmāyāmā māyū māsā
Mārānūvāyānā rāmā!
Yānārūsrātānāyā
Māyārūmā mārūyāmā ||

(That lady who is [more] beautiful than Lakshmi, who inflicts a long dole of affliction, and whose approach is the harbinger of Cupid: that bewitching-damsel who spreads out a snare in the form of the jungling of the anklets upon her treading-foot is—along with the moon—meant for [men's] destruction)."

82

That [familiar] restriction as regards vowels, classes of consonants, and consonants is also held to constitute a difficult achievement when four and less are involved: varieties beyond four are easy.

83

[An example with only four vowels repeated is—]
 "Āmnāyānām āhantya vāg gītīr itih prītīr bhītīh! Bhogo rogo modo moho dhyeye vecchobhed deśe ksheme|| (The concluding portion of the Vedas declares songs to be catastrophes, affections as dangers, enjoyment as a disease, rejoicing as infatuation: and that in a secure place one should ever hanker after the object of meditation, viz., the two [feet of God])."

84

[An example with only three vowels repeated is—]
 "Kṣhitivijitīsthītivihītivrataratayah paramatayah! Uru rurudhur guru dudhuvar yudhi Kuravah svam arikulam|| (The Kurus of excellent intellects, with their hearts set upon the sole-occupation of conquering the earth and securing consolidation, beset and routed in battle their mighty and extensive host of enemy)."

85

[An example with only two vowels repeated is—]
 "Śrīdīptī hrikīrtī dhīnīti gīhprīti! Edbete dve dve te ye neme devese|| (Wealth and splendour, modesty and fame, talent and morality, and eloquence and affection—these qualities by twos which are not to be found [even] in the Lord of the Gods—they all prosper in you.

86

[An example with only one vowel repeated is*—]
 "Sāmāyāmā māyā māsā Mārānāyāyānā rāmā! Yānāvārā-rāvānāyā Māyārāmā mārāyāmā|| (That lady who is [more] beautiful than Lakshmi, who inflicts a long dole of affliction, and whose approach is the harbinger of Cupid: that

* Same as stanza 82 above.

bewitching-damsel who spreads out a snare in the form of the jingling of the anklets upon her treading-foot is—along with the moon—meant for [men's] destruction)." 87

[An example with only four consonant-classes is—]
 "Nayanānandajanane nakehatraganaśālini! Aghane gaganē dīśṭir angane dīyatām sakrit || (O my beloved lady, for once only direct the gaze towards this cloudless sky that causes delight to the eyes and that is studded with clusters of stars)." 88

[An example with only three consonant-classes is—]
 "Alinilālakalatam kam na hanti ghanastani! Ānam nalinachchāyanayanam śasikānti te || (O thou of massive bosom, whom would not thy face on which (hangs like a) creeper thy hair that is dark like the bee, with its splendour as that of the moon, and endowed with eyes that possess the charm of the lotus: [whom would it not] smite ?)" 89

[An example with only two consonant-classes is—]
 "Anangalanghanāsgnanānātankā sadanganā! Sadānagha sadānanda natāngāsamgasamgata || (O thou ever blameless, thou everjoyful and of well-formed limbs, thou that art seeking association with the recluses, that good lady has many an affliction clinging to her in consequence of her abstinence from love)" 90

[An example with only one consonant-class is—]
 "Agā gām gāgakākāgagāhakā'ghakakākahā! Ahāhānka khagānkāgakankā'gakhagākākaka || (Thou hast [already] attained Heaven, thou that hadst bathed in the girgling and winding waters of the Ganges, after having abandoned the crow in the form of dismal sin, thou that art not marked out for cries of woe and alas, thou that art [sure] to attain the mount [Meru] which is marked by the rising of the Sun, O thou that art not addicted to the wretched paths of the deviously-wandering senses)" 91

[An example with only four consonants is—] "Re re rorururōrugāgogo'gāngago'gaguhi! Kim kekākākukah kākō mā mām āmā'mamāmama || (Ho thou that hast brought upon thee the sin of [inflicting] injury upon the

bosom of the piteously-roaring Ruru-deer, thou that dost scale the sides of mountains and hast thy gaze (ever) upon trees, O thou that dost cause pain unto [the sages] who are devoid of all sense of the "mine,"—do thou not approach me: (for,) can the crow be ever capable of the youthful note of the peacocks ?)." 92

[An example with only three consonants is—] "Devānām nandano devo nodano Vedanīndīnah ! Divam dudāva nādena dāne dānavadantīnah || (The divine [Narasimha], the gladdener of the gods and the dispeller of the slanderers of the Vedas—at the killing of the elephant in the form of the demon [Hiranyakaśipu], did by his roar send terror through the Heavens)." 93

[An example with only two consonants is—] "Sārīḥ surāsurasārīsārīḥ sārāsasārāsāḥ ! Sasāra sarasīḥ śiro sasūrūḥ sa surāsarī || (That wise Baladeva whose prowess encompasses the gods as well as demons and who is addicted to wine, plunged, along with his wife [Revatī] of excellent thighs, into the lakes full of the noisy sārāsa birds)." 94

[An example with only one consonant is—] "Nūnam nunnānī nānena nānanenānanānīnah ! Nānenā nanu nānūnenānenānānīno nīnīḥ || (Assuredly, it is not that he has not routed by his force our forces; hence surely, [our] lord and leader, wishing to bring his forces into conflict with this perfect [fighter], cannot surely be free from reproach)." 95

Thus far has been exhibited the general method [to be followed] as regards these difficult compositions. Now is being enumerated the modes to be followed as regards different varieties of the "Prahelikā" or the Riddle. 96

As pastimes or recreations at social gatherings, for preserving secrets amongst the connoisseurs only while speaking out in crowded places, or for baffling the other party, these riddles have a use for them. 97

That is called Cohesive by name wherein the coalescence of two words obscures the sense. That is Decep-

tive where deception is occasioned by a word the current sense of which is other than the one intended. 98

That is Disjointed where confusion is caused by employing words too far away syntactically. That is called Clandestine where the group of words is very hard to understand. 99

That is Semblable which is put together by words used in figurative or ascribed senses. That is Desperate where some sounds [not to call them words] are by forced etymology made to have a sense that is only barely possible by grammatical rules. 100

That is Numerical where some enumeration is the cause of confusion. That is Manipulative wherein the [prima facie] sense of the sentence appears otherwise. 101

That is Synonymic wherein different senses are attributed to one and the same noun. That is Cryptic in which by means of a statement that applies to something else to which the same description applies, the other [intended] thing is kept concealed. 102

That is Paronomic which is achieved by the usage of other-words. That is Baffling which baffles inspite of the sense being directly stated. 103

That which is made up of a series of etymologistic interpretations is called Etymologistic or Restrictive. That is one with Obscure-container wherein the contained is manifest but the container is obscure. 104

That would be one with Both [container and contained] Obscure where both these are obscure. That is Intermixed wherein is a mixture of different characteristics. 105

These sixteen Riddles are enumerated by earlier Teachers; and they have also taught, besides these, fourteen faulty Riddles. 106

We however consider that there can be innumerable faults possible, and are going to teach therefore only the faultless varieties. The faulty ones do not deserve to be defined. 107

[A Cohesive Riddle is illustrated in—] "Na mayāgo rasābhijām chetah kasmāt prakupyasi : Asthānarudhīair ebhir alam alohitekshapa || (Not by me is [made my] heart set upon milk <not mine is the heart addicted to criminal passion>; why dost thou then get angry? Enough, with these weepings, O thou of reddened eyes, that are not in place at all)." 108

[A Deceptive Riddle is illustrated in—] The way in which your joy waxes as thou dost enjoy the hump-backed one <the lady from the city of Kānyakubja>, not so does it wax when thou dost enjoy other ladies that mock even the celestial damsels. 109

[A Disjointed Riddle is illustrated in—] "Dande chumbati padmīnyā haṁsah karkasākantake : Mukham valguravam kurvams tundenāṅgāni ghaṭṭayan || (Theswan, rubbing his limbs against the stalk of the lotus-plant which has a rough, hairy exterior, and giving out a sweet note, kisses with his beak the [plant's] face)." 110

[A Olandestine Riddle is illustrated in—] "Khātayah kanī kālē to sphatayah spārha valgavaḥ : Chandre sākshād bhavantiyatra vāyavo mama sārīnaḥ || (O virgin-lady, the anklets (khātayah) of joyful jingling are [of] expansive [beauty] upon thy feet that are dazzling; my breaths are at that actually departing)." 111

[A Semblable Riddle is illustrated in—] Here in this garden was observed by me a creeper <a lady's arm> with five tender-leaves <fingers> at each of the tender-leaves of which there was a reddish bunch of flowers <nails>. 112

[A Desperate Riddle is illustrated in—] The liquor-vendors (surāḥ) <gods> with their blooming teeth are wandering unrestrained in the house-of-liquor (surālaye) <temple-of-gods>; and being intoxicated they seem now as it were to be immersed into the [very] lake of wine (saure) <into the divine [Mānasa] lake>. 113

[A Numerical Riddle is illustrated in—] With a nasal in the middle and on the sides adorned by four

letters [in all], there exists a certain city [to wit 'Kānchi'] wherein are kings whose name contains eight letters [to wit, 'Pallavāh']. 114

[A Manipulative Riddle is illustrated in—] With a faltering voice, bent-down head, piteous look, and tremblingly although I am standing, yet wouldst thou, O old-dame <O Goddess of Wealth> not have pity upon me! 115

[A Synonymic Riddle is illustrated in—] O thou of restless eyes, some one [namely, the tree called 'Rājātana' or 'Rājādana' or 'Priyāla'] belonging to the earth <earth-lord> is in the earlier part of the name <at first> designated as 'Raja' <king>, and is also not-without [the syllable] 'tana' [at the end] <is also eternally-enduring>; and yet is it neither the king nor one eternally-enduring. 116

[A Cryptic Riddle is illustrated in—] [What are they that abandon the man <their support, the mountain> despoiled of his wealth <mass of uprooted trees, branches, etc.>] and advance towards one possessing wealth <the ocean>? —the dreadful ones who attract all men to themselves by their multiform gestures <ripples>: they are not the courtezans [but are rather the rivers*]. 117

[A Paronomic Riddle is illustrated in—] That [a-dhara or lower lip] of yours which has a name that signifies 'not earth' and which surpasses that [the pra-vāla, coral] which is styled 'pra-initiated hair': that makes me to-day, O thou of sweet voice, full of much eagerness. 118

[A Baffling Riddle is illustrated in—] The two lovers, turning their faces in opposite directions in anger, slept upon the bed; and continuing to sleep in the same manner they freely kissed each other's face in affection. 119

[Etymological Riddle is illustrated in—] People afflicted by the rays of [the Sun,] the father of the enemy [Karna] of the son [Arjuna] of him [Indra] who was van-

* A more straight-forward interpretation with the bidden reference to 'wealth' which always seeks not those that do not have it, but rather those that already have it, is also possible.

quished by the bird [Garuda], rejoice at the sky when covered with those [clouds] that hold [the water,] the enemy of that [the fire] which dispells cold. 120

[A Riddle with obscure container is illustrated in—] It does neither at any time touch the weapon nor the rounded bosom of damsels; and yet this hand of some non-human being <this tree called Gandharvabasta or Eranda> is certainly not fruit-less. 121

[A Riddle with both—container and contained—obscure is illustrated in—] After having attained vicinity and secured co-operation in all functions with whom (=kena, reply kena=by the head), and who (-kah, reply kah=hair) is it, that is ejected if seen at the time of dinner? 122

[An Intermixed Riddle is illustrated in—] If this army <alphabet> containing horses <the letters ha and ya> and elephants <the letters ga and ja> and warriors <the letters bha and ta> be not mastered, then is our son, although knowing the Immutable <alphabet> [by rote], quite stupid as being not expert in the dealings of sense <unacquainted with vowel-signs>. 123

[This contains intermixture of the Synonymic [form] with the form of the Deceptive; in this very manner is to be made out the method of commixture of the other species of Riddles. 124

END OF THE RIDDLES.

[* Thus has been exhibited the general method as regards the Riddles, although their nature is hard to master. The methods concerning Queries and Replies and the like are to be learnt from the usage of the learned.]

[* By [following] this well laid out path one gets his intellect clarified and attains the knowledge of the easy and difficult styles of composition. For even though one were to exercise oneself in other branches of study one would not be capable of attaining this knowledge in the absence of this [path]]

END OF FIGURES OF WORDS.

* These extra stanzas are found in some Mss. and in the Madras edition of 1910.

[* The Merits and Defects of poetry should be studied by discerning persons. Of these the Defects lead to failure, the Merits to success.]

Senseless, Self-contradicting, Iterative, Dubious, Non-sequent, Defective-in-word, Defective-in-caesura, Defective-in-metre, Defective-hiatus; 125

And Not-conforming to requirements of place, time, science, experience, philosophy or scriptures: these are just the ten Defects which wise men should avoid in poetry. 126

Whether the departure from original-position, or failure to assign proper-ground or apt-illustration be a Defect or not—this is on the whole a vexed question; what is the good of troubling oneself about it? 127

That is held to be Senseless which, as a unified-whole, yields no sense. This counts for defect except in utterances of the delirious, of the intoxicated, and of the infants. 128

[For example—] The ocean is being drunk by the Gods; I am stricken with age; here are clouds roaring; to Indra the [elephant] Airāvata is dear. 129

This would be a blameless assertion in the case of persons of discomposed minds. In other cases what poet is there that would employ this or the like? 130

In one sentence or one composition if the earlier portion conflicts with the latter by conveying contradictory senses, that is enumerated amongst the defects as being Self-contradictory. 131

[For example—] Kill the entire force of the enemy and win this earth; there exists no enemy to thee who art compassionate towards all beings. 132

There does exist a peculiarly-engrossed condition of the mind when even a self-contradictory assertion is appreciated. 133

* An extra stanza given in the Madras edition as introductory to the treatment of the "Doshas" which are held to constitute a distinct (fourth) Parichchheda, see iii. 125 = iv. 2 of Madras edition. 2

[For example—] How can attachment to another's wife be proper in the case of one of noble descent like myself? — Ah! when is it that I can kiss her tremulous lip? 134

When a statement made earlier without qualification is again repeated verbally or in sense that is called Iterative. For example— 135

This girl in her longings is highly perturbed by these water-clouds that have the [black] colour of her hair: these lightning-possessing, reverberating, thundering ones. 136

If, however, some sort of an extreme of compassion and the like is sought to be conveyed, then iteration is not a defect: on the other hand it is an embellishment. 137

[For example—] She is being killed, that lady of lovely hips, by Cupid suddenly turning into an enemy; she is being killed, that lady all whose limbs are charming: she is being killed, that lady of sweet voice! 138

If expressions intended for the clearing of doubt give rise to doubt that is just the defect known as Dubious. 139

[For example—] O thou friend with eyes agitated with the passion for seeing your lover that is dear to thy wish, the mother is in the distance <vicinity>: she will not be able to see <to tolerate> any such thing. 140

Such an expression, if ever used, does itself lead to doubt. This however would be just an embellishment and not at all a defect in a case like— 141

I observe that that blameless beauty is overwhelmed with an affliction caused by Cupid <by no physical disease>, but is under the influence of just the unendurable season <just the God of Death>: what avails then our looking up to you? 142

This speech is dubious as to whether the lady is afflicted by Cupid or by the heat [of the season]; the female-messenger used this in frolic with a view to torment the youthful-lover. 143

If the sequence of enumeration be not conformed to in a subsequent reference [to the things], that the wise have declared to be the Defect entitled Non-sequent. 144

[For example—] The causes of the stability, creation, and dissolution, may, they protect you: these Śambhu, Nārāyaṇa, and the Lotus born [Brahmadeva]. 145

If however a special effort of some kind be made for the ready-comprehension of the reference in order, then in that case the wise have declared even the violation of the sequence as no Defect. 146

[For example—] Of the three, viz. the abandonment of one's relatives, the abandonment of one's body, and the abandonment of one's country: the first and the last cause a long-enduring affliction; the middle one causes momentary anguish. 147

Defective-in-word is that wherein occurs an employment of words the usage of which has no warrant from grammatical rules and no sanction in the use of the learned. When there is a sanction from the use of the learned then it does not constitute a Defect. 148

[For example—] "Avata (for Avati) bhavate (for bhavato) bāhur mahim arnavasakvarim (for arnavasakvarikām or better, arnavamekhalām) | Mahārājan (for Mahārāja) na jījñāṣaṁ nāstityāśāṁ girāṁ rasaḥ || (Your arm affords protection to the earth with the ocean for its girdle: O great king, there is nothing to-be-ascertained [in the matter]—in these words there exists no sentiment of any kind. 149

Approaching from (rather, unto) the Southern mountain the wind makes the mango trees charming with their coral (rather, tender) blossoms slightly shaken. 150

This and the like would seem an incorrect idiom to those whose intellect is too dull to examine the rulings of the [grammatical] treatises: but it does not nevertheless depart from correctness. 151

The separation of words at specific places in [the feet of] the stanzas is known as *cassura*; a composition lacking

this is called Defective-in-caesura and it is jarring to the ear. For example— 152

“*Strīnām saṃgī|tavidhim ayam āldityavamśyo narendrah*
Paśyatyakliṣhtarasam iha śiṣhṭairametyādi duṣṭam |
Kāryākāryā|nyayam avikalā|nyāgamenaiṣa paśyan
Vaśyām urvīm|vahaṭi nripa i|tyasti chaivam prayogaḥ ||

(This king who is a scion of the Solar race watches along with experts the musical performance of undiminished flavour as given by these ladies—this portion is defective. And, this king, supervising the duties and delinquencies in their entirety and in conformity with the Sāstras, supports the decile earth—such kind of usage does exist) ” 153

For, just as when the final letter [or letters] of a word are elided, the remaining are yet held to constitute the word, so too the portion of the word anterior to the syllable modified through coalescence [e.g. “Kāryākāryā”] is regarded as a complete word [for the present purpose] 154

Even so, however, poets do not employ what might be offensive to the ear. For example—“*Dhvaṇīni tasya rājāś*
ke|tūdastajaladetyadaḥ || (The army of that king has lifted the clouds further upwards).” 155

Where occurs a shortage or excess of syllable or the incorrect disposition of the long and the short [vowels] that is called Defective-in-metre: this defect is highly reprehensible. 156

“*Indupūdāḥ śiśirūḥ sprīṣantītyūnavarnatā | Sahakāra-*
śya kṣalayūṇyādrāṇītyadhikāksharam || (The cooling moon-
 rays touch—this has a shortage of syllables—the blossoms
 of the mango that are moist—this has an excess of
 syllables).” 157

“*Kāmena bānā nīśītā vimuktā*

Mṛigekṣhaṇṣavītyayathāgurutvam |

Mādanabānā nīśītāḥ patanti

Vāmekṣhaṇṣavītyayathālaghutvam ||

(Cupid has discharged sharpened arrows at the fawn-eyed ladies—here long vowel is misplaced; sharpened arrows of Cupid alight upon the charming-eyed ladies—here a short vowel is misplaced).” 158

With the pretext that I do not intend to join the words together the leaving of a hiatus between words where it is not due to non-coalescent vowels is designated Defective-hiatus. - 159

[For example—] “Mandānilena chalātā anganāganda-mandale! Luptam udbhedi gharmāmbho nabhasyasmadva-pushtyapī || (The soft blowing breeze has removed, in this month of Śrāvana, the up-rising drops of perspiration upon the round cheeks of the ladies and also upon our body).” 160

[* “Ādhivyādhiparītaya adya śvo vā vināśīne | ko hi nāma śarīrāya dharmāpetam samācharet || (For the sake of this body that is overwhelmed with diseases and disquietudes and that is to perish be it to-day, be it to-morrow, who indeed would think of acting in a way contrary to righteousness—[this is permissible according to some].)”]

“Mānershyo iha śrīyete strīnām himarītau priye | Āsu rātrishvītī prājñair ājñātam vyastam Idriśam || (Here in this season of Autumn, O beloved, in nights like these, the pride and jealousy of ladies dwindle away—this kind of non-coalescence is permitted by the learned).” 161

The country, mountain, forest, nation and the like; time such as night, day, and seasons; Arts calculated to achieve the ends of love, such as dancing, singing, etc.; 162

The behaviour proper to all the movable and immovable creation in the way it is recognised amongst the people; Logic which consists in the science of excogitation; Scripture comprising the Vedas and the Smritis; 163

If in all these anything whatsoever contrary to the convention is put forth through a lapse on the part of the poet, that is called Not-conforming to country, etc 164

[Non-conforming to country and to mountain is illustrated in—] The Malaya-breeze is fragrant by reason of the contact with the camphor-trees; the elephants reared in the forests of the Kalinga country are of the size of the deer. 165

The Cholas comprise the bank-regions of the Kāveri river, which are dark on account of sandal-trees—such is the mode in which are put forth descriptions not-conforming to country and the like. 166

The day-lotus blooms at night, the night-lotus breaks open at day; the spring causes the Nichula to blossom; while summer is overcast with clouds; 167

The rainy-season is one where delightful to hear are the notes of swans, while the autumns are seasons when the peacocks get excited; the end of the cold-season is marked by a clear sun while the cold is the season when sandal-ointment is to be recommended. 168

Thus in this manner has been exhibited the mode of non-conforming to time; we are [next] briefly enumerating the mode in which non-conformity with the Arts takes place. 169

The permanent underlying sentiments of the Heroic and the Amorous are wrath (rather, energy) and astonishment (rather, impulse to enjoy): here is being chanted a melody consisting of all the seven Notes from which are excluded the non-accordant Notes 170

In a like manner may be brought out the discordance with all the sixty-four Fine Arts; the nature of these [sixty-four] will become manifest in the section dealing with the Arts. 171

The elephant shakes his main; the horse has pointed horns; this castor-oil plant has a weighty trunk; this catechu plant is light-in-tissue. 172

This involves a conflict even with ordinary experience and this is reprehended by all. We will now exhibit conflict with branches of philosophy called Nyāya etc. 173

Truly has the Benevolent [Buddha] declared that all composite-things are non-transient: and hence it is that that chakora-eyed lady still abides in my heart. 174

Aptly it is that the followers of Kapila announce origination-from-nonexistence <prosperity of the wicked>; because we do notice the prosperities of only the wicked persons. 175

In this manner everywhere is to be seen the mode of conflict with Philosophies; now is being declared the method in which conflict with Scriptures takes place. 176

These Brahmins, who have not performed the ceremony of laying on the Fires, are employed in the celebration, at the birth of sons to them, of the Vaisvânariya sacrifices considering as they do the non-failure in their [religious, duties as their [true] ornament. 177

This boy, although his rite of Initiation was not performed, learnt the Vedas from the teacher; for a crystal, naturally pure, does not stand in need of any purification <purificatory ceremony>. 178

All conflict whatsoever of this kind at times, through the skill of the poet, gets beyond the range of defects and comes to be classified as an excellence. 179

[For example—] In consequence of the prowess of that king his gardens became the home of the heavenly trees whose foliage furnished freshest garments [to ladies]. 180

[Or—] A grating-wind presaging destruction of the kings was blowing, shaking off the sprouts of the [autumnal] Saptachchhada trees along with the pollen of the [rainy-season] Kadamba flowers. 181

[Or—] The singing, with its dis-harmonious blending of tunes as uttered by the mouths of their female companions who were frightened by the propelling of the swing, served to inflame the passion of the lovers. 182

[Or—] This love-lorn youth, tormented by the affliction caused by separation from his lady-love, regards fire as cooler than the lunar rays. 183

[Or—] Although fit-to-be-known thou art unknowable, although yielding fruit thou hast no fruit [to win], although one thou art multiform: homage to thee who dost assume all forms! 184

[Or—] The daughter of the Pāñchāla king, although wife of the five sons of Pandu, became the foremost of chaste ladies: such is the Divine dispensation. 185

Thus then, the Embellishments of Word and Sense, the easy and difficult Styles of Composition involving deft-word-grouping, and the Excellencies and the Defects of poems have been so far briefly exhibited. 186

A person exercising his intellect along the method exhibited by the above prescriptions, and by his conversations that are in strict consonance with [the requirements of] Excellencies and Defects, having [attracted] many a wine-eyed lady seeking his company,—he, like a blessed youth that he is, secures enjoyment and wins fame. 187

Of Kāvya-darsa (Mirror of Poetry), the work of Āchārya Dandin, here ends the Third Parichohheda entitled the Section on Word-embellishments and Defects.

HERE ALSO ENDS THE TREATISE

CORRIGENDA

(1) FROM THE TEXT

- 1 24 — For विफ्रियादोषो read विफ्रिया दोषो
 1 63 — For वैरस्यायैव read वैरस्यायैव
 1 73 — For 'दुद्वैरिति read 'दुद्वैरिति
 11 31 — For 'प्युद्व read 'प्युद्व
 11 148 — For 'निष्टवस्तुनि read 'निष्टवस्तुनि
 11 159 — For वय read वय
 11 193 — For भ्रमरद्भ्रमर read भ्रमद्भ्रमर
 11 210 — For अनल्पा° read अनल्प°
 11 213 — For पुत्त read पुत्तो
 11 232 — For वक्त्र read वक्त्र
 11 274 — For 'मम्भ प्रविष्टाया read 'मम्भ प्रविष्टाया
 11 311 — For मृदुभि read मृदुभि
 11 313 — For व्यतिरकादि read व्यतिरकादि
 11 344 — For सवेय read सैवेय
 111 34 — For सालै ल read साल साल
 111 38 — For कार्त्स्न्येना° read कार्त्स्न्येना°
 111 41 — For फल read फल
 111 46 — For विनयानयायत read विनयानयायते
 111 46 — For नयानयास्ता° read नयानयास्ता°
 111 49 — For मत्ता धुनाना° read मत्ता धुनाना°
 111 69 — For स्वमित्रा° read स्वमित्रा°
 111 81 — For मानाभव read मनोभव
 111 85 — For 'विहिति मत° read 'विहितिमत्°
 111 86 — For वही कीर्ती read वहीकीर्ती
 111 90 — For 'गङ्गा read 'सङ्गा
 111 second st after 124 — For सुकर दुष्कर° read सुकरदुष्कर°
 111 third st after 124 — For यथा ॥ read यथा ॥]
 111 131 — For पुनोपर° read पुनोपर°
 111 145 — For 'योनम read 'योनय
 111 151 — For 'महात्म्य° read 'महात्म्य°
 111 161 — For रात्रिप्यानि read रात्रिप्यिति
 111 175 — For 'वर्णते read 'वर्ण्यते
 111 180 — For प्रम वेन read प्रमावेण
 111 184 — For 'प्यनेका° read 'प्यनेको°

(2) FROM THE TRANSLATION

- 1 43 — *For garland read garland*
 1 56 — *For °stabaka vibhrame read °stabakavibhrame*
 1 57 — *For Manmano manma° read Manmano manma°*
 1 61 — *For condusive read conducive*
 1 72 — *For pakshah kshapitah read kshapitah pakshah*
 11 6 145 149 323, 329 and the heading after 327 —
 For Hinderance read Hindrance
 11 21 — *For their read there*
 11 140 — *For Since read since*
 11 142 — *For condiction read condition*
 11 170 — *For [discordant read [discordant*
 11 175 — *For spotted read spotted*
 11 202 — *For Contradictory read contradictory*
 11 216 — *For abunbance read abundance*
 11 225 — *For towards read towards its*
 11 229 — *For anoidt5 read anoint-*
 11 233 — *For 'annointing' read 'anointing'*
 11 246 — *For others read other*
 11 253 — *For having a read having an*
 11 261 — *For their read there*
 11 325 — *For Creater read Creator*
 11 349 — *For conferring read conferring*
 11 365 — *For decription read description*
 111 45 — *For elixer a read elixer as*
 111 46 — *For vinaya 'nayā read vinaya नयः*
 111 49 — *For ' Matā read Matam*
 111 81 — *For rāma read rāmā*
 111 82 — *For jungling read jungling*
 111 85 — *For °vrataratayah read °vrataratayah*
 111 90 — *For blamless read blameless*
 111 92 — *For [unfucting] read [inflicting]*
 111 94 — *For slo read sro*
 111 104 — *For manifst read manifest*
 111 111 — *For (khātayah) read (khātayah)*
 111 148 — *For employments read employment*
 111 152 — *For stanzas read stanzas*
 111 156 — *For syllable read syllables*

INDEX OF IMPORTANT AND TECHNICAL TERMS IN THE KĀVYĀDARŚA*

NB—Words are arranged alphabetically. After the uninflected form of Sanskrit words follow the senses in which they occur in Kāvyādarśa. Next come the inflected forms (arranged in the order of declension) with the citation of their references. Last are given references to the word when occurring in a compound as its first member (—o), or as its middle member (o—o), or as its final member (o—). The number within the semi-circular brackets, wherever it occurs, denotes the number of the sense given previously.

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| <i>anga</i> constituent part —ānām ii 79 | <i>adbhūta</i> marvellous o—o ii 287. |
| <i>angāṅgibhāva</i> relation of the whole to the parts —o ii 360 | <i>adbhūtopamā</i> hypothetical simile ii 24 |
| <i>angin</i> the constituted whole —ah ii 79 | <i>adhikātā</i> superiority ii 51. |
| <i>atirūḍha</i> highly conventional —am i 46 | <i>adhikāra</i> power, capacity. —ah i 8 |
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| <i>atīśayokti</i> hyperbole. —h ii 214. | <i>anātīkrama</i> non transgression. o—āt i 85. |
| | <i>anantaya</i> self-comparison. —o ii 358. |
| | <i>anādarūkshepa</i> slighting interdiction —h ii 140 |

* I have to particularly thank Mr R D Vadekar for the pains he took with this Index.

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- ardhabhyāsa* repetition of a half —*h* u 53
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- avyapetavṛjapetātman* both contiguous and non-contiguous —*mā* u 1, 33
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